BRUCE DICKINSON MY LIFE IN MAIDEN & BEYOND

KERRANG!

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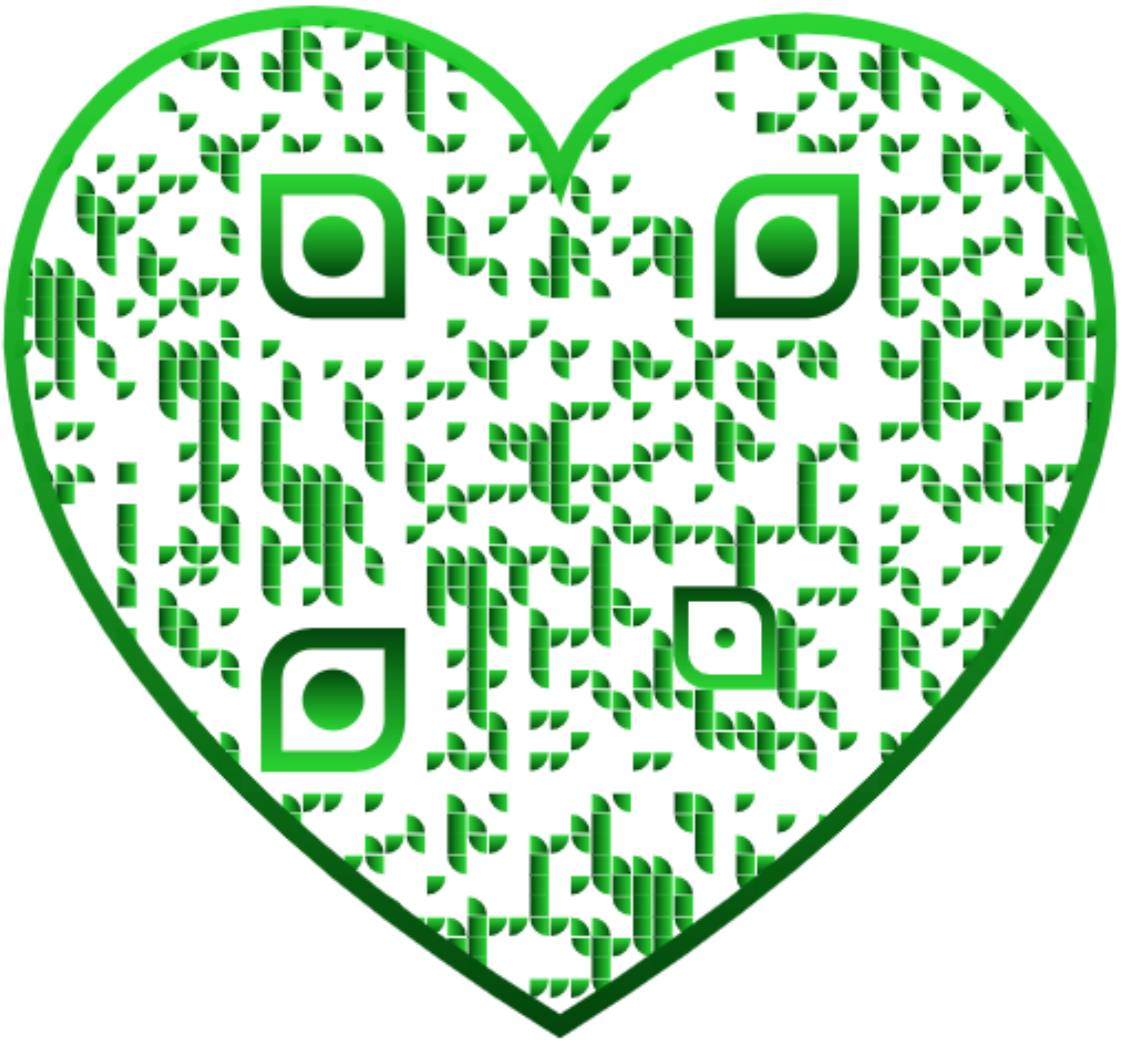

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18	BRISTOL	THE SOLD OUT	
21	LONDON	HOXTO SOLD OUT	E BAR
22	GLASGOW	SOLD OUT	
23	DUNDEE	SOLD OUT	
24	YORK	THE SOLD OUT	ARMS
25	SHEFFIELD	THE HARLEY	
26	LIVERPOOL	STUDIO2	
27	NOTTINGHAM	THE BODEGA	
28	LEICESTER	THE COOKIE	
29	CAMBRIDGE	THE PORTLAND ARMS	
30	NORWICH	THE WATERFRONT STUDIO	

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CONTENTS

ISSUE 1694 OCT 28, 2017

WELCOME, READERS, to your New Reality.

Ask anyone with even a passing interest in heavy music who *the* band of 2017 has been, and the name Code Orange won't be far from their lips. The group's third album, Forever, released this January, marked them out as a unique, uncompromising, feral force – the perfect soundtrack, then, to a world that feels increasingly like it's lost its fucking mind. To mark their debut Kerrang! cover, we dispatched Sam Law on the road with them in the States, to go behind their ranks like no-one has ever been welcomed to before. His wide-eyed report from the frontline begins on page 16. Give it, and the band, your full attention – it'll make Sam getting punched in the head in the pit all the more worthwhile…

SAM

NEWS

Surprise, surprise: **Guns N' Roses** make a ton of cash on their incredible Not In This Lifetime... Tour **(p4)**. Elsewhere, **Will Gould** of **Creeper** takes us inside the band's mysterious new book **(p6)**, and **A Perfect Circle** return **(p10)**. Ahhhh, it's good to have 'em back.

FEATURES

ON THE COVER: The mighty **Code Orange** make their K! cover debut in stunning style, throwing us – via the deep end – into their electrifying world **(p16)**. After that, **Evanescence**'s **Amy Lee** reveals why it was so important to look back, before moving forward, on new album Synthesis **(p24)**; **Trivium** repent their sins **(p28)**; **Bruce Dickinson** of **Iron Maiden** (you might have heard of them) reflects on a career of uncompromised ambition **(p36)**; and a bunch of wonderful Kerrang! readers grill the chaps in **New Found Glory (p42)**.

POSTERS

Spanking new snaps of **Metallica**, **Papa Roach**, **Marmozets**, **Black Veil Brides**, **Thirty Seconds To Mars** and **Knuckle Puck** for yer walls **(p30)**.

LIVES

ON THE COVER: Neck Deep have a bucket-list moment at the O2 Academy Brixton, shooting straight to the top of the pop-punk pile **(p46)**. Down the road, **Thy Art Is Murder** play to their biggest crowd ever **(p48)**, while **DragonForce** get *extra* shreddy **(p49)**.

REVIEWS

You won't find a more intensely personal – or emotional – album this week than that of **The Used (p50)**. Stunning work, guys.

GIGS

Wednesday 13 gets us in the mood for Halloween (what else?!). Oh, it's the most wonderful time of the year **(p56)**…

EVANESCENCE p24

The band came extremely under-dressed for their photoshoot

BRUCE DICKINSON p36

The Iron Maiden frontman: world-class pilot, fencer, author… and goofball

COVER PHOTO: ANGELA OWENS **CONTENTS PHOTO:** PAUL HARRIES

PHOTO: GETTY

YO
MU

BIG PICTURE

U'RE IN THE ONEY, BABY!

HERE'S AXL Rose, looking full of life as Guns N' Roses chalk up three nights at New York's massive Madison Square Garden last week, as part of the ongoing Not In This Lifetime Tour. Presumably he's also just got a text from his accountant with the news that the band's European shows this summer grossed a whopping $112 million (£85.1 million) in ticket sales. The two dates in London alone trousered $17.2 million of that total. And that's *on top* of the $230 million (£174.8 million) the world trek had already done by April this year.

Obviously that's the gross of ticket sales, and there are loads of costs involved, but it still leaves a hell of a lot of cheddar in GN'R's pockets. So, yeah, don't expect to see Axl using a Groupon any time soon...

ISSUE 1694 OCT 28, 2017

Creeper: truly throwing the book at their fans

→ BIG STORY

TALE OF THE UNEXPLA

WE'VE HAD EPS, VIDEOS, AND A 5K-RATED FULL-LENGTH ALBUM. NOW IT'S T
WILL GOULD EXPLAINS, IT DELVES DEEPER INTO THE MYSTERY AT THE HEA

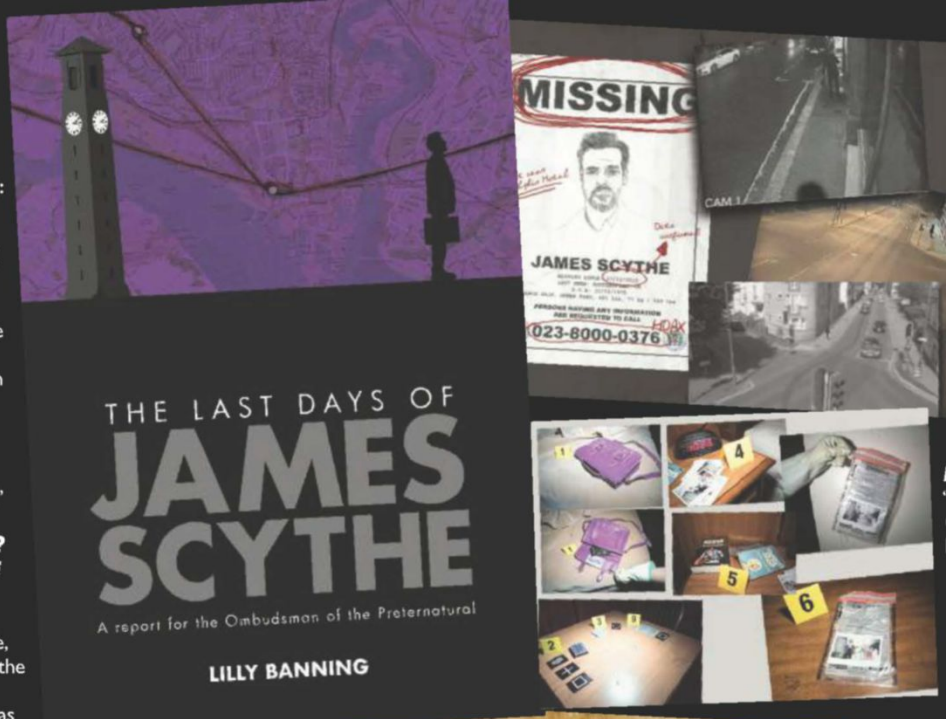
AINED

TIME FOR **CREEPER**: THE BOOK. AS FRONTMAN
RT OF THE SOUTHAMPTON GOTH-PUNKS' STORY...

WHAT HAPPENED to James Scythe? It's a mystery that's been explored by Creeper's music from day one, not least on their debut album Eternity, In Your Arms, released in March of this year. Now, however, fans will be able to explore the Southampton goth-punks' world like never before with the release of their first book, The Last Days Of James Scythe. Created in conjunction with alternative independent publisher 404 Ink and released on November 30, the book details the findings of James' former colleague, investigator Lilly Banning, and delves into the history of The Callous Heart and The Stranger – the titles of Creeper's second and third EPs, respectively.

In the midst of the band's first European tour date with All Time Low, having kicked things off with a two-day drive from their native Southampton – the city central to the spooky events surrounding the case – to the Norwegian capital of Oslo, Creeper frontman Will Gould spoke to K! about the creation of the book, and how it fits in with the rest of their output. Oh, and there's the not inconsiderable matter of whether this tome contains clues not just to the fate of James, but to where the band will be heading next, musically – a question with a rather unexpected answer…

WORDS: JAMES HICKIE



HOW WOULD YOU DESCRIBE THE BOOK?

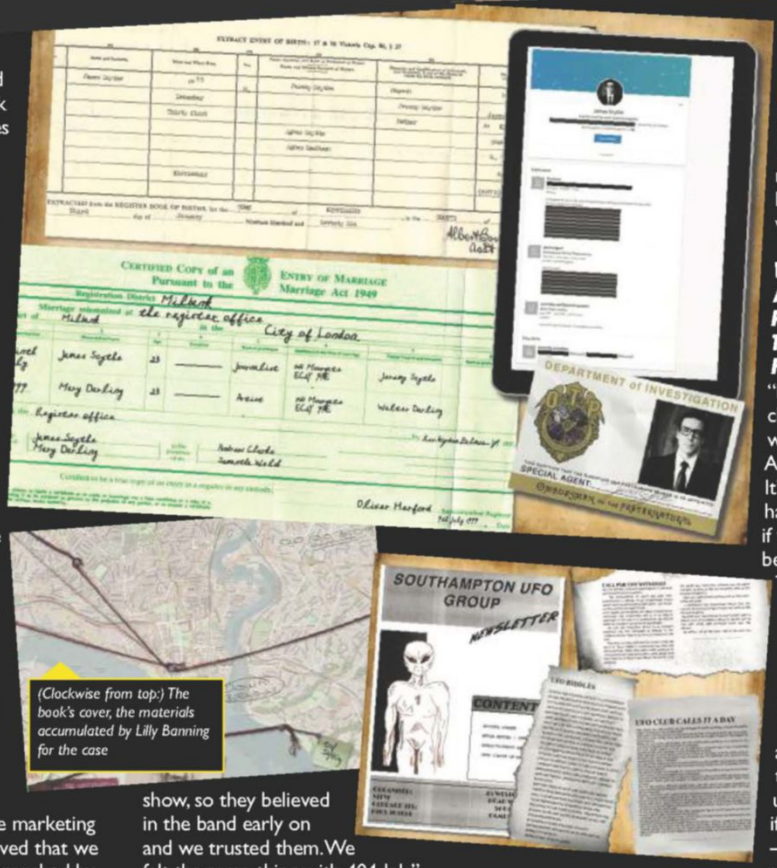
WILL GOULD (*VOCALS*): "Well, I don't want to give too much away! It's a multimedia investigation, and when you read this book you're going to be looking into the case of James Scythe for yourself. You can go to the places in the book, which fans are already doing: they put their jackets on and go on these walks around Southampton looking at the places the videos were shot."

HOW DID IT COME ABOUT? WHAT INSPIRED THE STYLE OF IT?

"There was this book that we basically used as the Bible, which was a dossier around the events of [1999 horror film] The Blair Witch Project. It was a collection of the case files, documents and photos that set up the film before people saw it. We wondered if this same sort of strategy would work with music, and applied these techniques to an album."

WITH THAT IN MIND, WAS THERE EVER THE INTENTION TO BRING THE BOOK OUT BEFORE ETERNITY..., OR DID YOU ALWAYS WANT TO DO IT THIS WAY AROUND, TO DEEPEN PEOPLE'S UNDERSTANDING OF THE ALBUM LATER?

"The problem with Creeper is that the content of it is quite a difficult thing to explain – trying to fit it into a 30-second sound bite is borderline impossible. What we ended up doing was using the internet to our advantage, using websites to tell our story, and creating something that if the listener wanted to find out who James Scythe was, they could go off and do that. It's almost like one of those books where you have multiple endings and you can choose your own. Rather than forcing it in people's faces, the records stand on their own and people can find their own meanings, or they can look a little deeper. Having the book earlier wouldn't have made sense, because we were relying very heavily on our music videos and what we thought was unique marketing for the album. That was all so well received that we were able to go full-circle. We were approached by 404 Ink, an awesome new publisher that put out an amazing feminist book called Nasty Women that's done incredibly well and is very important. When they spoke to us it seemed like a no-brainer."



(Clockwise from top:) The book's cover, the materials accumulated by Lilly Banning for the case

DID THE BOOK BEING RELEASED THROUGH AN INDEPENDENT PUBLISHER CHIME WITH YOUR DIY ETHOS?

"I thought about saying 'yes' to make me sound good, but the problem is we're on a major label, so I'm not going to go around saying one thing about the book and another thing about the music we make. What certainly was very appealing to us about this publisher was that they started in a similar place to us. They're two ladies who have worked really hard on their craft, have put something out and are enjoying some success. It wasn't so much that they were an independent publisher. When we signed to Roadrunner [Records], it was because the two people that signed us had been to our first show, so they believed in the band early on and we trusted them. We felt the same thing with 404 Ink."

HOW EARLY ON DID THE BAND WORK OUT THE WORLD AROUND JAMES SCYTHE?

"It was one of the first things we did. There was one day and night a long time ago where we had these massive white boards, like we were in school, and filled them with ideas. There was still a lot of writing involved [on the book], but majority of the story was already in place. We got the white boards out for the book, too – we had them for practically everything we were doing."

WHAT WAS YOUR EVERYDAY INVOLVEMENT ON IT? IT MUST HAVE BEEN DIFFICULT, CONSIDERING HOW BUSY YOU ARE...

"It was a bit of a nightmare when we realised just how much work we'd undertaken, but I could be working in a factory now. It doesn't feel like hard work when you love doing it. My involvement has been writing huge chunks of it. Heather [McDaid] from 404 Ink has been very involved, as she knows a lot about the band's history, as she was a fan before she worked on the book with us."

WITH ALL THESE DIFFERENT FACETS, DO YOU LOOK AT CREEPER AS BEING MORE THAN JUST A BAND NOW?

"I've tried to look at Creeper in terms of how the Hollywood studio system used to work in the 1930s and '40s. Back then they'd have a studio lot where there'd be a writers' room, an area to build the sets, and the bit where they'd do the actual filming. I've always been fascinated by that idea of having everything under the one roof. Creeper is more than a band; it's now a collective of people that makes music, videos, and now a book. We're creative in multiple ways on the same project."

WE HAVE TO ASK... IS THERE ANYTHING IN THE BOOK THAT PROVIDES ANY CLUES AS TO THE NEXT MUSICAL CHAPTER FOR THE BAND?

"I really feel like, musically, this chapter is now closed. The songs we recorded for Eternity, In Your Arms will be the last of that time. It's difficult to know what will happen with the next record – or if we'll do a next record – but not because we don't love doing it. The album has only been out for six months, and so much has changed during that time: we've done a series of music videos, a record, two headline tours. To produce that much content is a *huge* undertaking. It really takes a big chunk out of you every time you do it. We have some unreleased songs, but who knows if they'll ever see the light of day – I'd like them to. But as far as new material goes, that's not even on the horizon yet. All I can tell you is that if we do something new, it definitely won't be anything like what we've done already."

SO WHAT CAN YOU TELL FANS ABOUT WHAT THEY CAN EXPECT FROM THE CLOSING OF THIS CHAPTER, THE THEATRE OF FEAR TOUR, COMING IN DECEMBER?

"They can expect something very theatrical – something they probably won't see again this year from another band. We're trying to present an experience, and that's why we're only doing six [shows], because you can only do something like this so many times. It'll be bombastic and over the top – all the things you associate our band with."

The Last Days Of James Scythe *will be released on November 30 through* ***404 Ink***

WHILE SHE SLEEPS

DECEMBER 2017

FRI 8 - SHEFFIELD O2 ACADEMY

FEBRUARY 2018 ON SALE FRI 27 OCT 10 AM

MON 5 - BRISTOL O2 ACADEMY
TUE 6 - BIRMINGHAM O2 INSTITUTE
THU 8 - GLASGOW O2 ABC
SAT 10 - MANCHESTER O2 RITZ

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MONSTER ENERGY

A Perfect Circle 2017 (from left to right): James Iha, Billy Howerdel, Matt McJunkins, Jeff Friedl, Maynard James Keenan

SUPER RE-GROUP

A PERFECT CIRCLE GUITARIST BILLY HOWERDEL LIFTS THE LID ON THE BAND'S FOURTH ALBUM…

WORDS: JAMES HICKIE

A PERFECT Circle last week released The Doomed, their first new song since By And Down, which was included on 2013 greatest hits album, Three Sixty. An epic meeting of metal song and nursery rhyme, powered by Spaghetti Western drums, it's also the first proper taste of their as-yet-incomplete fourth album. Their last album, eMOTIVe, was released in 2004.

The California supergroup – featuring Tool vocalist Maynard James Keenan, guitarist/mastermind Billy Howerdel, former Smashing Pumpkins guitarist James Iha, bassist Matt McJunkins, and drummer Jeff Friedl – reconvened in 2010 for a U.S. tour that saw them play their three studio albums (2000's Mer de Noms, 2003's Thirteenth Step and eMOTIVe) in their entirety across three nights, leading to sporadic live appearances and eventually the idea of new music.

"I've always been writing with the thought that's it's going to happen anyway," says Billy, who's provided K! with some insights into an album he suggests will be released in the second quarter of 2018. "I think we're passed the hump – we're passed the midpoint…"

THE DOOMED CAME FROM A SOUNDTRACK

"I scored my first feature film, D-Love, a little indie drama my friend had made. I was making musical cues before the movie had even been made, knowing what it was about. [The Doomed] was one that didn't make it in, but I put it in my folder to share with Maynard, along with other 'real' song ideas. In June of this year he said, 'Why don't you work on Flush Out Expelled?' which was the working title, and 18 hours later I handed him a finished song. He completed the words and vocals at my house two days later. It doesn't normally work that way."

THE BAND HAS ALREADY AIRED TWO OTHER NEW SONGS, HOURGLASS AND FEATHERS

"Those will be on the record. I need to chew on them on tour and do a little fine-tuning. The way we did Hourglass in the spring [tour] has had a little massage since. Feathers will be similar in spirit, but we're going to continue to work on that."

ONE SONG WAS ORIGINALLY INTENDED FOR BILLY'S OTHER BAND, ASHES DIVIDE

"I had boxes I put songs in: Ashes Divide songs, A Perfect Circle songs, and those with the intention of doing collaborations. I stopped that, which gave me the freedom to not pigeonhole myself. Hourglass was one I thought would be on the new Ashes Divide record. It was one of the few songs I had almost finished vocals on. I didn't play [vocals] for Maynard, as I didn't want him to be influenced. He got inspired and came up with his own thing."

BILLY IS SHARING PRODUCTION DUTIES

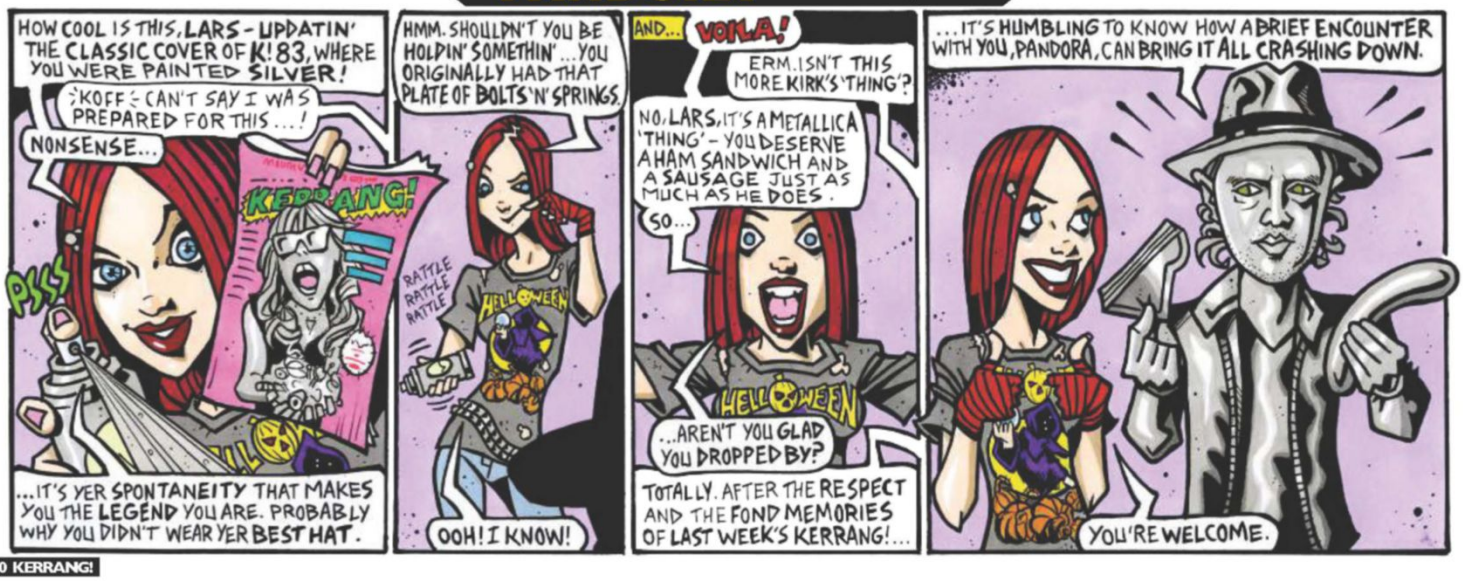
"I've always produced, engineered and worked in isolation, except for all the amazing shit Maynard would bring forward; I was the janitor and the vice president in one. I felt this was going to be a bigger record, and it's nice to sit back on a couch, staring at the back of someone's head and asking them to rewind, fast-forward and try things. Dave Sardy is a competent guy and very subjective. We butt heads, but I greatly respect his ideas."

MAYNARD IS ON FIERCE FORM

"I'm usually the worst salesman, and will tell you why something is shit and you shouldn't listen to it, but I'll say this: I've never heard Maynard better – and I don't say that lightly."

For more APC news, go to Kerrang.com

PANDORA BY RAY ZELL Rayzell.com



HO99O9

horror

UNITED STATES OF HORROR

DECEMBER 2017
FRI 08 – BRIGHTON THE HAUNT
SAT 09 – BRISTOL FIDDLERS CLUB
SUN 10 – MANCHESTER DEAF INSTITUTE
MON 11 – GLASGOW STEREO
TUE 12 – LEEDS BRUDENELL SOCIAL CLUB
WED 13 – LONDON ELECTRIC BALLROOM

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MON 13 - BATH KOMEDIA
TUE 14 - COVENTRY KASBAH
WED 15 - LEEDS BECKETT UNIVERSITY
FRI 17 - NOTTINGHAM ROCK CITY
SAT 18 - LIVERPOOL O2 ACADEMY
MON 20 - ABERDEEN GARAGE
TUE 21 - EDINBURGH QUEEN'S HALL
WED 22 - NEWCASTLE NORTHUMBRIA UNI
FRI 24 - CARDIFF Y PLAS
SAT 25 - EXETER LEMON GROVE

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NOVEMBER 2017
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THU 30 **SOUTHEND** CHINNERYS

DECEMBER 2017
FRI 01 **NEWPORT, ISLE OF WIGHT** STRINGS
SUN 03 **PLYMOUTH** THE HUB
MON 04 **BRIGHTON** STICKY MIKES
TUE 05 **SWANSEA** SIN CITY
THU 07 **DERBY** THE VENUE
FRI 08 **LIVERPOOL** ARTS CLUB
SAT 09 **HEBDEN BRIDGE** TRADES CLUB
MON 11 **STOKE** THE SUGARMILL
TUE 12 **HULL** THE WELLY
WED 13 **HUDDERSFIELD** THE PARISH
THU 14 **COVENTRY** EMPIRE
SUN 17 **LEEDS** BRUDENELL SOCIAL CLUB

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13 Birmingham O2 Institute 2
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16 London Koko

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BAD OMENS

FOR FANS OF: LINKIN PARK, NINE INCH NAILS, BMTH

(L – R:) Nick Folio (drums), Vincent Riquier (bass), Joakim Karlsson (guitar), Noah Davis (vocals), Nicholas Ruffilo (guitar)

YOUR FAVOURITE NEW BAND

WORDS: SIMON YOUNG **PHOTO:** JORDAN DOREY

RIGHT, THEN. TELL US EVERYTHING WE NEED TO KNOW ABOUT THIS LOT...

Challenge accepted. To say that Bad Omens hit the ground running would be something of an understatement. Last year, the Los Angeles alt.rock quintet released their debut single The Worst In Me and notched up a staggering 800,000 YouTube views within a month. "I've had an infinite amount of faith in the band since its earliest days," says frontman Noah Sebastian. "We were so excited and it felt good to see it pay off and not just get brushed under the rug like a lot of first releases do."

SUMERIAN RECORDS IS HOME TO ASKING ALEXANDRIA AND STRAY FROM THE PATH. HOW DID THEY HOOK UP WITH THE LABEL?

The band's story actually started some 2,600 miles from LA, in the city of Richmond, VA. As a teen dissatisfied with his hometown band, Noah struck out on his own. "I left that band and directed all my free time towards a new project," says Noah. "I recruited some friends of mine and we got an offer from Sumerian before we even had a band practice!" Sumerian's hunch was correct; their self-titled debut is a melting pot of anthemic nu-metal and melodic metalcore, shot through with atmospheric touches which would have Trent Reznor nodding along. It's heavy as you like but crawling with earworms. Check out Glass Houses and we defy you to not have it in your head for days afterwards.

> **"WE WILL NEVER TAKE THIS FOR GRANTED..."**

OKAY THEN. PRESUMABLY THEY'VE TOURED A FAIR BIT ALREADY?

Well, the five-piece almost risked burn out from the demands of the road during their first year. "It was pretty tough," the singer admits. "By the end of our tour with Asking Alexandria, we really didn't feel like friends anymore. We had a discussion about it, took a month off and went back out on tour with Attila, Cane Hill and New Years Day. We had a blast and things got back on track in a real positive way. Since then, we've been on Warped Tour and to Europe, and everything is still exactly as it should be."

WE SEE THEY'RE BACK IN THE UK THIS WEEK, AFTER PLAYING IN JUNE...

Yep. Despite leaving the sunnier Californian climes in the summer, the band's first visit to this rain-lashed rock will live long in their memory. "We were in total awe at how many people would come out to our shows," says Noah. "It's pretty clear at this point that we have a larger fanbase on this continent, which isn't the worst problem to have – except for how much I *hate* flying. It's not at all lost on us how difficult it is to succeed in the music industry and we don't, and never will, take it for granted. We've wanted to break the band globally since day one, so it gives me confidence we're off to a good start." Just a bit.

WHAT YOU NEED TO KNOW

WHAT: Los Angeles-based alt.rock five-piece.
HEAR: Their brilliant self-titled debut, out now through Sumerian. Check out their ace Warped Tour 2017 highlight video, too.
MORE INFO: Badomens official.com
CHECK OUT: The band tour the UK from October 25. See the Gig Guide for more info.

KERRANG! ROCK CHART

YEP, YOU BEST BELIEVE YOUR EYES. THERE'S A NEW SONG FROM **A PERFECT CIRCLE** IN THE K! ROCK CHART...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	3	1	BLACK VEIL BRIDES	MY VOW
2	4	1	LINKIN PARK	ONE MORE LIGHT
3	3	3	CAN'T SWIM	GOD AWFUL
4	5	2	FALL OUT BOY	THE LAST OF THE REAL ONES
5	2	3	CODE ORANGE	THE MUD
6	1	6	PIERCE THE VEIL	TODAY I SAW THE WHOLE WORLD
7	4	4	MILK TEETH	NEARBY CATFIGHT
8	7	1	ARCHITECTS	DOOMSDAY
9	6	3	FOO FIGHTERS	THE LINE
10	1	10	MARMOZETS	HABITS
11	4	11	THE XCERTS	DAYDREAM
12	2	12	DON BROCO	STAY IGNORANT
13	6	5	GREEN DAY	TOO DUMB TO DIE
14	1	14	WITH CONFIDENCE	WATERFALL
15	2	11	CANE HILL	TOO FAR GONE
16	1	16	MARILYN MANSON	SAY10
17	4	14	THE DARKNESS	SOUTHERN TRAINS
18	2	6	WEEZER	WEEKEND WOMAN
19	1	19	A PERFECT CIRCLE	THE DOOMED
20	5	4	ENTER SHIKARI	RABBLE ROUSER

STAFF PICK!

SAY10 MARILYN MANSON

JAMES HICKIE, WRITER

"So you think SAY10's Johnny Depp-starring, blood-gushing, gory video is headline grabbing? What about the fact it's the best song the God of Fuck has put his name to since the early-'00s?"

DID YOU KNOW?

THE LINE FOO FIGHTERS

The Line was used by U.S. TV channel TBS for its coverage of the Major League Baseball, which is pretty cool. The actual song itself is literally about putting everything on the line, as if your life depended upon it. It's almost like a call to arms from Dave Grohl and his Foo Fighters.

INSIDE THE SONG...

ROB DAMIANI DON BROCO

WHAT INFLUENCED STAY IGNORANT, ROB?

"It just feels like shit is going down the pan worldwide and we're living in a constant state of fear. I will be on the news every day and keeping up-to-date with what is going on, and in a way it got me down, especially with what is happening in Syria. I watched a movie called The White Helmets, and it really did hit me hard – people are dying for no reason at all. And that's what Stay Ignorant is all about, really."

DID YOU KNOW?

TOO FAR GONE CANE HILL

Of the song, frontman Elijah Witt says: "This song is about our short and dangerously intense romance with LSD. We went down a rabbit hole and I'm not sure how we came back." Luckily for us, they beat their addiction.

STAFF PICK!

HABITS MARMOZETS

JAMES HINGLE, LISTINGS EDITOR

"Marmozets have given us another taste of their new album, Knowing What You Know Now, and it's a scorcher. 2018 better watch out!"

STAFF PICK!

ONE MORE LIGHT LINKIN PARK

SAM LAW, WRITER

"Three months down the line, with the Hollywood Bowl memorial looming, we might not be any closer to processing Chester Bennington's untimely passing, but this is music to help us heal. '*Who cares if one more light goes out? In a sky of a million stars / It flickers, flickers...*' reasons the late frontman, those words cutting deep with retrospect. Beneath the heartbreak, however, there's a stirring positivity in the lyrical message here. Poignancy might have made one of Linkin Park's softest songs their hardest-hitting, but this is best taken on its own tender terms. It's become a fitting, fond farewell to us fans."

INSIDE THE SONG...

CHRIS LOPORTO CAN'T SWIM

HOW DID GOD AWFUL HAPPEN, CHRIS?

"Sometimes songs take months to figure out. There are countless versions being pulled apart and rearranged to finally get it right. Other times, songs take one hour to somehow write themselves for you – God Awful was nice enough to do that for me. It was a song that we recorded for [debut album] Fail You Again, but felt it just didn't have a place amongst the other songs. So, we decided to put it out on its own."

STAFF PICK!

RABBLE ROUSER ENTER SHIKARI

STU GARNEYS, DESIGNER

"This grime-meets-rock banger has become a firm fixture in my head, and on my Spotify. In fact, we've probably had their new album, The Spark, on every day since it came out."

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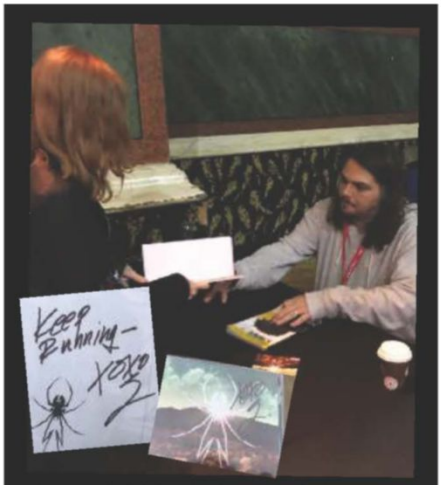
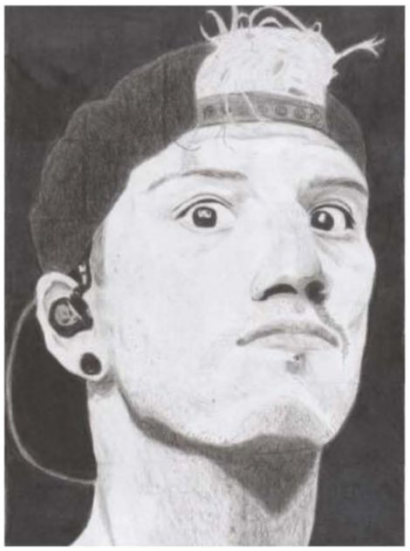


SIGN NOT OKAY (I PROMISE)

"This was honestly the best day of my life!" explains **@Galacticrose221**. *"I still can't believe it actually happened…" Aww, this is lovely! Rude of Gerard to graffiti over your possessions, though. Should probably ask for your money back on those.*

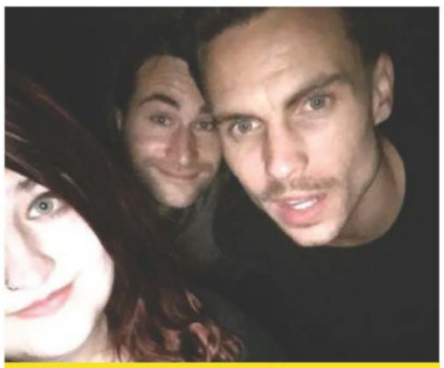
THE PEACE AND THE PICTURE

"My first gig at uni and I was lucky enough to met (most of) Neck Deep after the show – they're the nicest guys and I can't thank them enough for everything they've helped me through over the years," says **@ChloeLou182**. *This is so awesome, Chloe. Excellent work on the multitude of poses and expressions, too – that's exactly what we're after in a montage of selfies. So good we don't even care that poor Sam got missed out here.*



TEAR IN MY ART

"I drew this a couple months back and scanned it into my computer and I'm a bit too happy with it!" says **@lxnacyfringe**. *Ah, we recognise this expression. It's Josh's 'stop breaking into the studio to try and hear the new TØP album' face. Yeah, soz about that.*



SINNERS NEVER SELFIE

"Went to Germany to see YMAS from the UK. I met Dan, and Chris photobombed!" says **@MegzzAnne**. *Do they not have camera phones in Deutschland? Dan looks positively baffled about the concept of a picture.*

WINNER!

ARM I WANT IS NOTHING

"More progress on my Frank Iero oil painting," explains **@nightsdcor**. *You know what, dude? We were wondering who to pick for a winner this week, and then saw your brilliant entry and thought, 'Wow, someone's a dab HAND at art, we should definitely HAND over a super-rare, money-can't-buy Trivium bundle to them.' So thank you for lending a HAND to our page. Drop us an email at Feedback@kerrang.com to claim your prize!*

NEXT WEEK

WIN! TICKETS TO SEE THE DARKNESS

Fancy seeing Lowestoft's finest on their upcoming UK tour? Well, we've got a pair of tickets to give away to someone who… 1) Takes a selfie with Metallica, but manages to look *more* metal than Papa Het. 2) Draws this week's coverstars, Code Orange, into an episode of Stranger Things 2. 3) Sends us a picture of a slice of Domino's Pizza that looks like Papa Emeritus Zero (because why not?). So, what are you waiting for?

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NAPALM RECORDS

HERE COMES THE PAIN

NO BAND HAS REDEFINED HEAVY MUSIC IN 2017 QUITE LIKE **CODE ORANGE**. BUT IF YOU THINK THE PITTSBURGH QUINTET HAVE REACHED THE LIMIT OF THEIR EXTREMITY, YOU'RE IN FOR ONE HELL OF A SCARE. SAM LAW BRAVES 48 HOURS IN THE PIT WITH THE MOST DANGEROUS BAND ON THE PLANET…

PHOTOS: ANGELA OWENS

Code Orange (L – R): Joe Goldman, Reba Meyers, Jami Morgan, Eric Balderose and Dominic Landolina

There's a thin line between exhilaration and peril. It's the thrilling truth that's fuelled a million reckless mosh-pit two-steps; the painful lesson etched across every bloodied face that's ever spilled from the front-row fray. For Code Orange, it's a fact of life that's infiltrated every aspect of their art, ingrained by nine years of the chaos and hardship of life on the road. It's become their mission to consolidate a fanbase of like minds and drive them to – and occasionally across – that threshold.

Rolling up to NY's Upstate Concert Hall in Clifton Park, it seems there's sometimes a thin line between throwing down and going shopping, too. An anonymous unit, wedged between a discount grocery outlet and credit union in one of America's countless sprawling strip malls, tonight's venue has a blank-canvas quality, perfect for the imprint of violent art. Opening for Floridian sludge-masters Torche and French metal titans Gojira, the Pittsburgh quintet are last to soundcheck, but interrupt a rendition of Bleeding In The Blur that tugs up goosebumps, even behind closed doors, to welcome Kerrang! in.

"Hey," waves Joe Goldman, the band's bald, bearded, badass bassist and current tour manager, ushering us towards a side entrance. "This way." A well-worn Cro-Mags shirt and deep gouge over his left brow – smashed with his bass, then again with his fist – reinforce a manic onstage image, but there's warmth in his handshake and excitement in his aura.

Inside, guitarist and newest recruit Dominic Landolina paces the front of the corner stage with nervous energy, sporting a crew cut as severe as his gaze, and grey combats tucked into army boots. Guitar and synth-specialist Eric Balderose nods laconically from behind his set-up, bright eyes behind pitch-black, poker-straight hair. Reba Meyers – guitarist, singer and secondary 'face' of the band – shakes our hand enthusiastically.

The architect behind the kit, Jami Morgan – drummer, vocalist and de-facto frontman – watches everything from beneath the brim of a Nine Inch Nails trucker cap, before extending his tall, muscled frame off the stool and striding over to talk.

He's checking Kerrang! hasn't come all this way simply for a fluff piece, plainly sick of answering questions about favourite foods and the inside of his house. "Everything nowadays seems to be over-exposed to the furthest degree," he glowers. "I don't want this to be about all the things around the band and in our lives. This is about our music; what we're putting forward artistically. We're about creative control: real, raw performance."

Two hours later, we get to see that reality in full flight. It talks plenty for itself.

"Wake the fuck up, New York!" screams the drummer, gouging into the unsettling My World.

For a Thursday night crowd who've thus far confined themselves to a little bloodless push-and-shove, it's the invitation to violence they've been waiting for – a scoop of chum to trigger stirring sharks.

Limbs spin. Skulls clash. A force-five circle-pit fulfils the forecast of headbang-hurricanes and scattered bleeding. Business as usual, then. And still picking up as Kill The Creator spills through Spy and into a cataclysmic, shit-yourself I Am King, Kerrang! takes four knuckles to the base of the skull from one enthusiastic latecomer, drawn from entrance to oblivion in four seconds flat. We're practically unscathed, though, compared to the punter who's flipped headfirst into the concrete and dragged unconscious from the melee, or the bloke retired to the bathroom with head pressed against crimson-drenched towel. All the while, broad-chested, well-versed security staff keep watch, arms crossed, waiting for shit to get *really* out of hand.

"Hardcore's not supposed to be the safest thing in the world," grins Jami in the electric afterglow. "It *should* be scary. That's what we like. That's what gets us out of bed. Our live show is controlled, premeditated, unfiltered chaos: raw energy channelled through a new lens." An evangelist for extremity, his eyes widen as his fervour grows. "We've got this lyric: '*The line between art and pain no longer exists.*' The world is getting scarier. We've got to get scarier with it…"

Jami, Joe and Eric

A box of "controlled, premeditated, unfiltered chaos"

Nintendo's new pit simulator was a hit

"It wasn't always like this," smiles Reba – as important an assuasive centrepoint for her bandmates as she is an aggravated performer – surveying the post-show wreckage and rolling back the years to the band's high school beginnings as Code Orange Kids. "I remember starting off in Pittsburgh, where we had our own little scene. We'd play places like Helter Shelter – this old, broken-down house with washing machines up on the wall – or friends' basements that were barely the size of our dressing rooms now. There's always separation in the hardcore scene, but we brought people together. Naturally, we got the young kids out, but the older crowd respected us, too."

Expanding scope early, the then-quartet's first forays out of their hometown included shows in nearby Ohio – many booked by Homewrecker guitarist Matt Barnum: the band's current merch-hand and only on-tour support staff. Although loaded with excitement, those first miles weren't overflowing with glamour.

"It was horrible," laughs Eric, nostalgically disgusted. "Touring in a pick-up truck with a cab on the back. We'd be playing underground spaces where people didn't even know there was a band on, parties where we'd just get a portion of the beer money. It was absolute hell.

"I'll never forget rolling up to this show in Milwaukee while we were still in high school, where the first thing we saw was this bunch of kids around a computer watching porn. We told them, 'We're playing in the basement…' and they were like, 'News to us!' We loaded in anyway, but there was this funny smell. It turned out that that was the smell of *crack*. There was this whole crack party going on – hanging out, watching porn, doing all the things young crackheads do.

"Joe wasn't in the band back then, but he was on tour with us. We had him stand at the bottom of the basement stairwell and ask for money. I think the average he got was about $3 per person. At one point, I jumped up and landed [awkwardly], breaking one of my metatarsals and had to finish the show standing still. Afterwards, we gave ourselves stick-and-poke tattoos in the parking lot, then it was like, 'Let's get the fuck out of here!'"

"We'd play anywhere," chimes Reba. "We didn't care if it was shit. We didn't care if there were five people there. *They'd* remember us. And next time, there'd be 10 people."

High school's end heralded a semester at college in Philadelphia for most of the band. Eric – pre-empting drop-out and debt – travelled with them, but pursued employment in political activism. Reba remembers a period of uncertainty and depression – the lingering feeling they'd taken a wrong turn. When the offer of a nationwide tour with genre overlords Terror presented a route back on track, not much thought was required. "We didn't have to have a discussion," Reba recalls. "The only question [Reba having recently migrated from four strings to six] was, 'Who's gonna play bass?' That's when Joe joined."

And so, an abrupt plunge into hardcore's deep end.

"We had to get out there and put ourselves in uncomfortable positions," Reba continues. "We had

This is hardcore: Reba and Joe smash Webster Hall

"SOME PEOPLE CONVERT NEGATIVITY INTO POSITIVITY. BUT SOME PEOPLE USE IT TO FUEL SELF-DESTRUCTION"

JOE GOLDMAN

Got riffs? Yeah, loads of them, actually

A very angry hardcore drummer's work is never done…

"THIS ALL COMES DOWN TO FEELING *REAL*, TO TOUCHING A NERVE"

JAMI MORGAN

to play shows where no-one liked us. I was 18 on that first Terror tour; we were the oddballs. Was it a struggle? Sure. We didn't know anyone and we were shelling maybe 50 dollars a night. But, having done that, you feel like you can do anything. A huge moment was having [Terror vocalist] Scott Vogel and [This Is Hardcore promoter] Joe Hardcore pay attention – proving to them that they should show us some respect."

Hardcore, of course, doesn't do overnight success. "This band raised us all," reflects Joe. "But it took years more of playing bunkers and weird, sketchy places; putting a lot of emotion and energy into it and the people literally not being there. I remember playing this DIY spot in Fresno, California to literally two people."

Such outings, however, generated vital fuel for launching a juggernaut into motion.

Piling our bags into a bulging trailer and hopping aboard the band's low-key white Ford van (in which they split the driving, Joe tells us, with something like 200,000 miles already on the clock), we hit the I-90. The latest Curb Your Enthusiasm is heatedly dissected. Eric's insistence that Rick and Morty is high-IQ programming gets roasted. Game Of Thrones spoilers are skirted around. Jami contends that American Horror Story's scary clowns are all "bait'n'switch" – no competition for Stephen King's It.

"We're hardcore outsiders," smiles Reba, begging comparison with Derry, Maine's coulrophobic finest. "Four skinny kids and a girl."

Code Orange, though, is no Losers' Club.

"Other bands want music to be fun. I don't care about music being fun," stresses Jami. "For a lot of bands, being hardcore means being sloppy or uncontrolled. We're different. We want to create a three-dimensional experience of the varying, dynamic levels and layers of aggression."

The first real benchmark of that dynamism came with November 2012's Love Is Love // Return To Dust LP. Recorded with the legendary Kurt Ballou [*see sidebar, over the page*] and released through the venerable Deathwish Inc., it was as much a statement of ambition – grounded but fast-growing – as creative daring. "We had chances to sign with big labels and bypass all the shit," Jami reflects, "but we made the decision to go with Deathwish because we wanted that culture. It's harder, but that's what lasts."

By the time work on 2014 follow-up I Am King – a record themed, appropriately, around self-empowerment – hit pace, a restart was required. June saw the 'Kids' dropped from Code Orange ahead of an earth-shattering September release. "It was time for a change, to shake the snow globe and see what happens," Jami justifies. "We didn't have the opportunity to join a bunch of bands when we were teenagers, so this was our ability to be in a new band." So definite was the restart in the frontman's mind, he even hounded Spotify to ensure the pre-existing material was catalogued, separately, as that of the earlier band.

"I Am King was the start of the era that's going to last. We saw what wasn't working and wanted to re-tool the whole set-up. We built the Thinners Of The Herd website – this weird cryptic thing with ideas learned from movies and video games. It was a deliberate attention-grab, about creating something that really *mattered*."

The gambit, of course, paid off.

"At our first I Am King show, in Indianapolis, we sold eight times more merch than we'd sold before, ever. The crowds were doubled. We went from not meaning shit to meaning something."

A jarring van stereo shift, from Dying Fetus to Liam Gallagher, as Reba guns the throttle, facilitates Jami's

Another satisfied customer/survivor

segue onto the worship of creative daring that fuelled those records' progression. "I love Liam," he grins, enjoying our surprise. "I love Kanye, too. I love people who can be so unfiltered but still create beautiful things – eccentrics who've accomplished a lot."

A fight fan also, Jami cites MMA's Conor McGregor and the Diaz brothers as role models. He and Joe have even started training in jiu-jitsu. "I've been told our shows can feel like a fight. That's the energy I want to apply. I want it to be violent – not in the crowd, per se. It's about us giving everything to *win*. The onstage adrenaline dump can be similar [to being in the ring]. Likewise, the need for practice – you can't apply a discipline you've learned the day before and expect success."

Joe contemplates that intrinsic violence with measuredness. "Hardcore's not always positivity; it's not always [performed] with the best intentions. Some people can convert negativity into positivity, but some use it to fuel self-destruction." Unsqueamish about brutality, the bassist perceives it as a bond. "We played Buffalo a few years ago, when I was in a place of real negativity. I smacked my bass off my head *hard*. Then I kept doing it." He fumbles to find an ugly scar on his shaved scalp. "I kept doing it because that's what I was *feeling*. I don't know if it [invoked violence] in the crowd, but it definitely intensified the connection. The realness – that intensity – was obvious. There was blood all over me, and people were coming up so I could smear it over them, too.

"That's the way I want it. If I'm in the audience, I'm with the guy onstage. If I'm the guy onstage, I'm with the audience. It's an exchange of energy between people on the same fucking page."

Arriving at East Hartford's Webster Theater – a grand, old, repurposed cinema in a neighbourhood that's seen better days – it's easy to appreciate the appeal of a band to believe in.

"I don't think it's as simple as the fact that a certain person is president and everyone listens to crazy music now," says Reba, mulling the question of why an organisation built on such undiluted, avant garde extremity have found such acclaim – and why *now*.

"Extreme aggression has been building in music since the birth of hardcore – and far before that," reasons Jami. "We just want to put a different form of aggression through our own filter. We make the music we'd want to listen to; the shirts we'd want to look at. Why are people responding to us? It's our honesty; our investment; our understanding. We *know* we've got to work harder than anybody else – and we do. We believe in this. Is there anything more authentic than doing the thing you love?"

That said, there's still an exceptional, clear-eyed connection to the music here that these insular players perhaps can't quite comprehend. The strict straight-edge ethos to which Reba, Jami and Joe subscribe (Eric and Dom also, when touring) removes any buffer from that connection.

"I'll have moments where I've snapped and can't control myself," agrees Reba. "Part of that is because I am straight-edge and don't have that looseness other

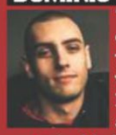
'...SO, WHAT EXACTLY IS HARDCORE?'

IT'S A 'BIG WORD' THAT MEANS DIFFERENT THINGS TO DIFFERENT PEOPLE. CODE ORANGE'S FURIOUS FIVE PICK IT APART...

ERIC BALDEROSE (GUITAR/VOCALS)

"Hardcore, for me, has always been about the energy at the shows. It's that palpable feeling that hits you when you walk in. The community. The aggression. The release. It's always been more about that expression than just listening to music. Terror. Crowbar. Trapped Under Ice. Those bands people would go crazy for. I don't actually listen to much straight hardcore on a day-to-day basis, but I'll always consider Code Orange a hardcore band. I'll always consider myself part of that energy, that scene."

DOMINIC LANDOLINA (GUITAR/SYNTHS)



"Hardcore means having the creative platform to express yourself in a place where people want to support you. I played guitar before I got into hardcore, but I always thought being in a band was unattainable because I'd spent so long watching Metallica playing arenas on YouTube. When I found kids to play with and started forming teenage bands like Breach, my thoughts and feelings very quickly became consumed with when my friends and I could next get together and write music."

JOE GOLDMAN (BASS)

"Hardcore showed me that, however you want to live your life, it's doable. When I first started getting dragged to punk shows I was a drug-user, a huge burnout. Hardcore exposed me to different people with different lifestyles [like straight-edge] that helped re-shape my own. You meet guys who are super-violent; guys who are super-political; the type of people you don't run into at school or your local neighbourhood. Even before I was in bands, it was about doing something creative and constructive that *mattered* to me."

REBA MEYERS (GUITAR/VOCALS)

"Hardcore was there the whole time I was growing-up. When I was younger, it gave me purpose and somewhere to be. Instead of just going to a party or doing stupid shit, I'd write music with my friends or go to shows. It gave us that leg-up and the opportunity to tour while we were in high school and push ourselves as a band. Now, it's entirely how I identify myself. Code Orange has obviously expanded on [that sound], but without hardcore we wouldn't be here."

JAMI MORGAN (DRUMS/VOCALS)

"Can hardcore mean different types of music? Yes. Is everyone calling their bands 'hardcore' *really* hardcore? No. It's not a badge you can slap on and suddenly belong. Hardcore's a community that puts you through the wringer. You need to put yourself into that. You need to play the shows. You need to understand that history, and, if you disrespect that, there'll be consequences. We paid our dues. We were always the weirdest kids at the table, but we kept showing up. We *earned* that respect."

"THE WORLD IS GETTING SCARIER.

WE'VE GOT TO GET SCARIER WITH IT..."

JAMI MORGAN

Code Orange: patenting their own pedal for starting carnage

Yeah, we might dodge this dude in the pit, to be honest

You've got red on you, Joe

people have. I don't feel comfortable handing over my control to anything else in my own head. I don't want to chill out. If I want to get through something, I want to know that I got through it without something else helping me."

"Maybe I feel a little rawer," nods Eric, "Maybe the nerve is little more open. But this is about the people involved, not what they put in their bodies."

"We're five weirdo kids who play weird music that doesn't make any sense," expands Reba. "We are where we are because we're real and passionate. That's what fuels me. That's what motivates me. If I didn't think we had that, I wouldn't have the confidence to go up there and play a show. I don't want to be here because I got lucky. I want to have earned it."

"People ask if I'm surprised at our success," asserts Jami. "I'm not surprised. This was all part of the plan."

Unloading amongst the boarded windows and collapsed roofs so indicative of deep-set urban decay, however, in a scene soundtracked by screeching tyres and (not so) distant sirens, with a background cast of extras shuffling shadily in the corner of our eye, there's something more: the refreshing sight of a successful outfit touring from friends' floors to 'roach motels, living and working out in the same downtrodden spaces as their fanbase. "It all comes down to feeling *real*," nods Jami, "to touching that nerve in a different kind of way."

If outside represents grim reality, inside is a warzone cast in shadow; red and blue searchlights picking out punters clasping injuries and beating their retreat or dancefloor warriors punch-drunk only a couple of songs in. Connecticut has turned out for a Battle Royale: bulging veterans scattering flailing newcomers like skittles on a bowling alley. With a soundtrack like tonight's, it's impossible to resist the pull towards the fray.

Ringing ears and bloody teeth never get old, nor roundhouse kicks swinging past our temples and elbows landing in our ribs. We've barely got our wind back when an elder troublemaker under a Warzone shirt jabs us again, gleefully pointing to a sign over the stage.

'No moshing. No crowdsurfing. No stage-diving.'

"Well," he grins, a drooping moustache unable to disguise his delight, "that went out the window *fast*."

With this year's Forever LP – the band's third album and Roadrunner Records debut – the parameters were pushed farther than ever before. Dom's addition – another layer of guitar – shored the foundations, before Eric's expanded, electronic texture daubed on the colour. "We don't have a sound guy," Eric explains. "I'm the sonic engineer. It's on my shoulders to make things as abrasive or as calming as possible – to control exactly what the crowd feels. We'll go to hardcore shows now and ask for something in the monitors. They'll say, 'It's a hardcore show; it's never going to be perfect!' That's my least favourite response of all time."

Eric points, too, to the meld of metal and hardcore crowds – something that became blatantly apparent following 2015's Mayhem tour alongside Slayer and King Diamond – as essential to that live friction. "It's definitely gotten more intense," says Dom. "Sometimes I think that's in my head, but then I'll watch a YouTube video from three years ago and see it."

"That first Forever headline run was *insane*," concurs Eric, "people jumping off shit and getting their faces smashed open. There was an ambulance at the show almost every night."

Parallel to that heightened sense of chaos, Code Orange's rising star has attracted heavyweight tourmates: Killswitch Engage; Deftones; tonight's headliners, multiple times. Nothing has affected them more, however, than this summer's European arena shows with System Of A Down. It's a working relationship that Reba recalls beginning with SOAD guitarist Daron Malakian chastising a sound-engineer from side-stage at their last, gremlin-plagued, LA headliner, and peaked with performances to tens of thousands. "If Forever was the point we realised we could *really* do this," she grins, "SOAD was the point we knew we could reach *anyone*…"

Those sprawling occasions presented fresh challenges and perspective, too. "We're taking you through our gallery of horrors: building a moment, giving it, then taking it away," explains Jami. "A hardcore show is like a haunted house where you've signed a waiver that allows you to be touched. These bigger shows are like where we're not allowed to actually grab you, but we have to deliver that same impact and somehow amplify it times 1,000. When you're the big band, you can give nothing and get everything. When you're in our position, it's still possible to give everything and get nothing."

Loading up for another long night-drive, recently-retired Bane guitarist Zach Jordan springs from the venue to ask the band for a photo. It's a poignant inversion of circumstance, a touching show of fandom from one of the past masters responsible for thrusting Code Orange down their path.

They're uncomfortable, however, with the idea of themselves as future figureheads.

"We want to write our own story," Reba says. "We want to – and already do – work harder than anyone else. If we're part of a scene, we'll use it to roadmap out the direction no-one else is travelling in."

"We don't want anyone else's two-cents," Eric nods. "Metal and rock are dying on the vine," adds Jami. "We've got to take it in a new direction."

"This is the only thing I've ever truly cared about," Joe adds, looking us straight in the eye. "I'm in, 24/7. I'll leave family gatherings for my brothers and sister. I'll walk out on a date."

"Realistically, this doesn't end until one of us dies," stresses Eric. "It's not about numbers or social media following, either. It's about people truly understanding our mission."

"I walked into Roadrunner and said, 'We need to be the number one band on this label,'" spills Jami. "That's what we're gonna do. We'll work our asses off. We'll tour all year. We can already go toe-to-toe with any band headlining any stage anywhere in the world – and we don't have shit: no production, no sound guy, *nothing*.

"We can stand out *anywhere*," he concludes. "We can rock any venue. We can scare any crowd. If we get in front of Slipknot's audience, or Nine Inch Nails'…" That belief shudders from the ground up. "Man, I get chills thinking about how hard we'd smash that shit."

They've rode this far on unyielding effort and raw uncompromise. It's only a matter of time until Code Orange's merciless bludgeon strikes paydirt. We can't wait to see their New Reality: fully-realised, unabridged, in the bruised and battered flesh.

It's going to be bloody beautiful.

CODE ORANGE'S ALBUM FOREVER IS OUT NOW VIA ROADRUNNER RECORDS

REDEFINING REALITY

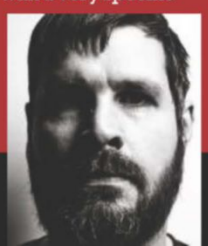
HE'S OVERSEEN PRODUCTION ON ALL THREE OF THEIR RECORDS. NOW, CONVERGE GUITARIST KURT BALLOU EXPLAINS WHAT MAKES CODE ORANGE A BAND APART…

"I first met Code Orange back when they were in their mid-teens. Converge were played a show in Braddock, Pennsylvania – they were also on the bill. They were such proficient players and intense performers. Our vocalist Jacob [Bannon] runs Deathwish Inc., and they put out two records together. I was tapped to produce.

We knew from the beginning there was something special about this band.

"When we started, I thought they'd go in a different, looser, '90s-screamo type direction. As they've progressed, there's a greater sense of melody, atmosphere and space. They've become even less derivative of other stuff and more about their own thing as they've become more collaborative and trusting of each other.

"They're incredibly, unapologetically driven as a band. Some bands get in the studio and just see what takes shape. Code Orange start with a very specific vision of what they want to achieve and work tirelessly towards it. They're not in this to make friends; there's not much joy in the making of the record. They love what they do, but they won't quit until they've gotten what they want, and it can be stressful realising it. That stress, though, feeds their sound. They have the talent to go *anywhere* they want to go."



SYMPHONIC

Amy acted nonchalant as she pretended the remote hadn't been lost down the side of the sofa

POSSESSION

IT'S BEEN SIX YEARS SINCE THEIR SELF-TITLED THIRD ALBUM, BUT EVANESCENCE AREN'T READY TO MOVE ON JUST YET. RATHER, AS AMY LEE EXPLAINS, THEIR UPCOMING SYNTHESIS LP IS AN EXERCISE IN CREATIVE REINVIGORATION...

WORDS: SAM LAW **PHOTOS:** PAUL BROWN, GETTY

The march of progress, they say, beats only towards the break of day. As the world turns faster, artistic prosperity seems judged on sheer volume. It's become a quickening cycle of fresh faces with bright ideas about new sounds just waiting to be chewed up and spat out by a planet without the patience to let tomorrow's heroes find footing on solid ground.

Amy Lee, fortunately, comes from an older school of thought. More than two decades into her career, the Evanescence icon knows a thing or two about breaking into the public consciousness and staying there. More consequentially, she knows that first-rate music, like fine wine, only grows more flavoursome with age.

Six years since Evanescence's self-titled last LP – and 14 since their world-beating Fallen breakthrough in 2003 – conventional logic would dictate that it's time to move on. Instead of ploughing forward, however, Amy has opted to journey inward and reinvestigate the spark at the centre of some of her favourite songs. What began as a nagging desire to highlight the contributions of composer and long-time collaborator David Campbell "snowballed" into an album, Synthesis, in which the Little Rock, Arkansas quintet unlock their catalogue's big emotions. To do so, the project sees the band jettison guitars and conventional percussion in favour of part-organic, part-synthetic orchestral electronic composition.

"It's hard to explain," Amy laughs of her creative trip down memory lane. "I basically just strip away the rules and try to feel my way. I ask, 'What do I want?' or, 'What's going to feel satisfying, creatively?' But then, after I've gone down all these rabbit holes, I have to start answering questions about why I did what I did. That's really hard. I think this is just a cool combination of wanting to express something new, where we are now, and a different side of our music, with a return to our roots."

How so?

"This stuff has always been part of Evanescence," she expands. "It's just that it normally ends up taking a back seat. Beneath that wall of distorted guitars there are actually very complex, intricate and thoughtful arrangements."

The electronic elements, too, sit close to Amy's heart. Producer Will Hunt (not to be confused with their drummer of the same name) has brought a synthetic structure to the songs that take Amy back to her earliest days in the band alongside founding guitarist Ben Moody.

"When we first started making music it was just the two of us sitting in front of whatever device we could afford," she explains. "It wasn't much, normally a 16-track recorder,

"I REALISED I WAS STRUGGLING WITH LOSS EVERY DAY..."

AMY LEE

That new dress needed the most complicated coat hanger in the world

but we'd use it to layer sounds and beats along with chord progressions. The idea of a full band playing these songs was something that only came along later. I still write that way – in front of my computer, just finding a drum loop and building on top."

As much about embellishment as distillation, Synthesis pushed Amy and her bandmates far beyond their comfort zones. Usually, she and the band have a good idea where they're headed. This time, however, it was more of a mystery.

"A lot of the time, we know what's next and we know what to do," she explains. "You're making an Evanescence album, you're making a rock album – you know how to do that already! This one came from such a different place."

Working with a full orchestra, however, left Amy with the kid-in-a-candy-shop conundrum. She ended up with myriad options clouding the creative path.

"I kept extending the time in the studio," she laughs. "It got to the point where we had already released Bring Me To Life as an instant-grat track, but I was still in the studio trying to perfect every word, every part of the rest of the album!"

If anything, the time away from the studio was equally important. Playing gigs served to intensify the sense of unfinished – or rather, ongoing – business for Amy.

"Playing live was important," Amy nods. "Songs have a life that goes far beyond those original recordings, after we've played them so many times. They change and grow. I wanted to record some of that growth for the people who might not be able to come to a performance.

"I went through our entire catalogue looking for the little things I wanted to accentuate, or that would fit into this world," she enthuses. "Lacrymosa was a super-obvious choice, but there were others with these epic moments that I wanted to expand on. Never Go Back was one of those, and Your Star has that very classically-inspired piano arpeggio that goes into this crazy place."

Even fan-favourites, apparently, were over-ripe for a classical revision.

"The version of My Immortal that I hear the most in life is *so* old," she laughs. "It's a demo vocal, a MIDI piano – not even a real piano – and me singing it, aged 17, at the radio station my dad would let us use when they'd finished with it late at night. I hate that recording! Yes, it's sweet because I'm a kid just experimenting and trying to find my voice, but I wanted the chance to do that as a 35-year-old woman; as someone who's been singing that song and many others for years now. I had to do that for redemption's sake. Hopefully it goes to the top of the pile on Spotify so I don't have to hear the old one any more!"

Hindsight has more than artistic bearing, of course. Was there much of an impetus to detach these songs from the tag of nu-metal, too?

"Absolutely," comes the affirmation, surprisingly unabashed. "Originally, my vision for this band was about the combination of classical music and traditional [soundtrack] scores with heavy rock. I hate to even use the word 'metal', but you can definitely hear the connection between heavy metal and intense classical music. They're the same on many levels. It's awesome shredding – just on a completely different instrument. It was always about bringing something classical into a contemporary place."

There are two new songs on Synthesis. '*We stand undefined / Can't be drawn with a straight line*,' rails Amy on Imperfection, before declaring, '*This will not be our ending / We are alive!*' It is a magnificent feat – verbalising Synthesis' mission statement while delivering a potent, painfully-relevant plea against suicide. For the only recent, purely-original offering of this cycle, Amy wracked her deepest psyche.

"It was a hard song to write," she admits. "There was so much pressure. I chose all my favourite songs from throughout my career, put them all on one album, then had to write a single to go on top of that. Every single word had to be so perfect. It had to be about something I really truly *felt*."

Unfortunately, tragic inspiration – the loss of too many heroes – was close to Amy's heart.

"I couldn't deny all of the loss all around us. I realised I was thinking about that, struggling with it every day," Amy continues. "We meet fans before every show, and many of them have experiences and scars, where they've been affected by suicide and depression, loss and grieving. It's so hard to get through every day in life feeling this intense pain. Step one is admitting it's really hard – the pain is real. Step two is realising your life is worth living, that you never know what's coming next, and that we need each other deeply. I hope that that's what people take away: don't give up the fight – life and love are worth it."

It's a song reflective of the record's tonal delivery, from darkness into light.

"The concept of the album, and these songs, basically explores the themes throughout Evanescence's whole history," she explains. "It's about processing the pain, confessing the pain and working through it. *That* is the essence of Evanescence."

For the band's other players – aforementioned sticksman Will, bassist Tim McCord, lead guitarist/backing vocalist Troy McLawhorn and guitarist Jen Majura – the re-jigged, expanded set-up took some processing, too.

"I think it's both challenging and liberating," reckons the frontwoman. "It's definitely a challenge in that they had to find a way to fit into a world where we we're doing something totally different. They were experimenting with effects pedals and different gear, taking their instruments to the limit in seeing the sounds they could make. Even if it requires taking a little bit of a back seat, it's exciting to get into this world with so many incredibly talented musicians!"

The ultimate realisation of that excitement, we're promised, will come with the imminent Synthesis live shows – hitting these shores, orchestra in tow, with two nights at London's Royal Festival Hall next March. So, what ratio of symphony to metal can we expect?

"Things you've seen, like [Metallica's] S&M shows, resemble what we already were – the big string arrangements around the full power of the band," Amy enthuses. "This had to be subtractive in order to be something truly unique – for us, and in general. Rather than a band with an orchestra, we will all be one. We'll be seated with the orchestra. The drummer will be in the back with an electronic kit. It will be one fluid thing, like a new version of an orchestra, of which we're part."

As spectacular as those shows sound, our appetite for a full serving of new material remains unsated. In parting, Amy assures us we'll get our fill before long.

"I'd expect we'll be heading into the studio later next year," she confirms. "I know we've got a good handful of songs to start with already. At that, Synthesis isn't any indication of where we're going. I like contrast. In my life I don't go for that much drama, so I wanted to play this up and really go crazy with the orchestra. But, if anything, this could be the opposite of what the next album might sound like. It might be really nice to go raw on the next album, to [focus on] the band again.

"Right now, though," she flashes, anticipating grand evenings on the nearer horizon, "I'm focused on Synthesis' live representation."

A glimmer of that 17-year-old, with her uncomplicated excitement, peeks through.

"It's going to be pretty special."

EVANESCENCE'S ALBUM SYNTHESIS IS OUT ON NOVEMBER 10 VIA BMG

ORCHESTRAL MANOEUVRES

A BRIEF HISTORY OF ROCK AND CLASSICAL COLLIDINGS...

DEEP PURPLE
CONCERTO FOR GROUP AND ORCHESTRA (1969)

A suitably bombastic birth for the symphonic-rock sub-genre, September 24, 1969 saw Deep Purple storm the Royal Albert Hall with conductor Malcolm Arnold and the Royal Philharmonic in tow, barely over a year into their existence. Composed by keyboardist Jon Lord, this oozes with the same classical nous as Evanescence.

METALLICA
S&M (1999)

Where could Metallica go at the end of a decade as the biggest metal band in the world in the '90s? Easy: an orchestral-metal blowout, done over two nights at the Berkeley Community Theatre alongside the San Francisco Symphony and renowned conductor Michael Kamen. Sadly, there isn't a Lars bassoon solo, but the extra weight the orchestra adds to the already considerable heft of Master Of Puppets and The Call Of Ktulu is staggering.

KISS
SYMPHONY: ALIVE IV (2003)

Even KISS Army diehards couldn't deny that the New York glam-rockers owe the bulk of their success to the spine-tingling Alive live album series. When it came to the fourth chapter, it was time to up their game to stratospheric heights. So Synthesis' own David Campbell was drafted in to wrangle the Melbourne Symphony Orchestra around KISS' greatest hits.

DREAM THEATER
SCORE (2006)

To round-out the final night of their 20th Anniversary tour at New York's Radio City Music Hall, Dream Theater – no strangers to classical pomp – needed to truly step things up. Cue the second-half introduction of the 'Octavarium Orchestra' and conductor Jamshied Sharifi for an epic hour-and-a-half of classy classical metal.

BRING ME THE HORIZON
LIVE AT THE ROYAL ALBERT HALL (2016)

If That's The Spirit proved the crowning achievement that drove BMTH over into arena-straddling dominance, this appearance for the Teenage Cancer Trust – alongside the Parallax Orchestra conducted by Simon Dobson and a full choir – was surely the cherry on top.

The Defendant: one Matthew Kiichi Heafy

WORDS: SIMON YOUNG **PHOTOS:** ANDREW LIPOVSKY

SEVEN SHREDLY SINS

AS TRIVIUM RELEASE NEW ALBUM THE SIN AND THE SENTENCE, WE HAUL MATT HEAFY INTO THE DOCK TO FACE UP TO A LIFETIME OF METAL MISDEEDS. SILENCE IN COURT!

Last week, Trivium released their eighth full-length album, The Sin And The Sentence. It's the perfect excuse, then, to march 31-year-old Matt Heafy into court and take him to task over moments from his 18-year tenure as vocalist and guitarist for the Floridian four-piece. The judicial process is fair and simple: with Kerrang! acting as the case for the prosecution, we'll approach the bar – no, not that kind, but it would be nice – and quiz Matt about his life in metal. Acting as the judge and jury, we've enlisted one of the finest minds in metal law, his bassist and friend Paolo Gregoletto, to pass judgement and either absolve him of his crimes or sentence him to some hard time in a manner of his choosing.

Order! Order! This could get ugly…

WE PUT IT TO YOU, MR. HEAFY, THAT YOU USED TO DRINK TO EXCESS WHILE ON TOUR.

DEFENDANT MATT PLEADS… "We were young and felt like we'd been given the keys to the city. We'd drink whatever we wanted before, during, and after a show. When we played that first Download set in 2005, we were pretty hungover. It *shouldn't* have gone well but it did, and afterwards we said to ourselves, 'We can't be doing this.' That's when we started shaping up."

JUDGE PAOLO'S VERDICT… "He gets a pass. You have to live and learn. I wasn't too bad, but Download was a blur because it was such a rush of adrenalin and an out-of-body experience. Matt's forgiven."

YOU HAVE TOO MANY PATCHES ON YOUR DENIM JACKET. DID YOU ACT ALONE?

DEFENDANT MATT PLEADS… "My wife stitches them on for me. Thankfully for her, the vest is full now with every black metal patch you can get. There's no more room now. I have an insane collection."

JUDGE PAOLO'S VERDICT… "I've had other people sew my patches on. I can't do that at all. It'd probably be good if we both learned how to sew. He gets a pass."

YOU STAND ACCUSED, MATT, OF REQUESTING A KETTLE BELL FOR YOUR BAND'S RIDER, AND OF BRINGING YOUR OWN GYM ON TOUR. HOW DO YOU PLEAD?

DEFENDANT MATT PLEADS… "Guilty! They wouldn't get it for me. When we were young, we were out with God Forbid and they were talking about the rider and we didn't know what that was. They were like, 'You know, Reese's Pieces and Doritos.' We thought a rider had to be just snacks and booze. Now it's all local organic fresh fruit and vegetables, organic deli meat. You need to treat yourself like an athlete on show days. At first, we'd carry loads of dumbbells and a bench and our trailer would keep popping. Now it's more streamlined; we've switched to kettle bells, battle ropes, kickboxing gear, Brazilian jiu-jitsu mats, yoga stuff. Our security guy is a retired pro MMA fighter and we do jiu-jitsu on tour. I need Brazilian jiu-jitsu in my life as much as metal."

JUDGE PAOLO'S VERDICT… "As I use some of the equipment, I can't judge Matt for that. We used to get Smirnoff Ice when everyone was single so we had something for the ladies. We'd always ended up having to drink it ourselves. But I'll have to give him some sort of punishment for having to carry everything. I think he'd have to load it in at a place that doesn't have a lift and have to figure out how to get it up the stairs."

> **"WHEN I FIRST MET JAMES HETFIELD, I WAS A BUMBLING IDIOT"**
> **MATT HEAFY**

YOUR UNSHAKABLE SENSE OF SELF-BELIEF IN THE BAND'S EARLY DAYS COULD HAVE BEEN MISCONSTRUED AS ARROGANCE.

DEFENDANT MATT PLEADS… "Bands and magazines turned on us when they read those quotes about aspirations of world domination. For some reason, in the music world, it's frowned upon to have aspirations. If we came out and said those things and *sucked*, then yeah, it's fluff. I'm so happy we did that, because it brought us to where we are now."

JUDGE PAOLO'S VERDICT… "It happens with all new bands, but I think if you come off as over-confident it could be seen as pouring gasoline on that fire. Confidence is all you have when you're starting out. Matt's absolved for that one!"

YOUR LOVE OF MARTIAL ARTS COULD PUT TOURS AT RISK. WHY DO YOU DO THIS?

DEFENDANT MATT PLEADS… "Martial arts has become a big thing in my life, to start something like Brazilian jiu-jitsu and have my ass handed to me daily and come into it from a band is one of the best things you can do. It's important to have the ego taken away and have to do something where you're uncomfortable and don't know what you're doing."

JUDGE PAOLO'S VERDICT… "That's a tricky one. At his school, everyone knows what he does, so there's certain things they won't do [with him]. There's a lot of gripping. The punishment for that would be having to roll with the main guy at his school, who's next level."

THE CHARGE: TRIVIUM HAVE GONE THROUGH MORE DRUMMERS THAN SPINAL TAP.

DEFENDANT MATT PLEADS… "Absolutely. *Technically*, Alex [Bent] is studio drummer number four. We don't enjoy drummer changes, but when people see Alex there's no question as to why he's in the band. If it was me and a rotating cast of band members, I think it would be obvious what the problem was. Hopefully Alex is the guy, then all things are great."

JUDGE PAOLO'S VERDICT… "The reason we made those changes are coming from what we're doing. Alex is such a good fit. Absolved!"

YOU'VE BEEN STARSTRUCK MEETING YOUR HEROES.

DEFENDANT MATT PLEADS… "Yes. I saw James Hetfield at Rock am Ring in 2006 and I was the ultimate bumbling idiot. We've met all those guys a lot since and they're always super-cool to us, but when I talk to James, I cannot get it together. He's why I wanted to be a frontman."

JUDGE PAOLO'S VERDICT… "I think I was there when that happened. His punishment would be being trapped with a bunch of starstruck band dudes and having to experience the same thing. It would reach epic levels of awkwardness and be so funny to watch."

THE SIN AND THE SENTENCE IS OUT NOW VIA ROADRUNNER

Judge, jury and executioner: Paolo Gregoletto

KERRANG!
THIRTY SECONDS
TO MARS

KERRANG!
KNUCKLE PUCK

KERRANG!
BLACK VEIL
BRIDES

KERRANG!
MARMOZETS
PHOTO: TOM MARSHALL

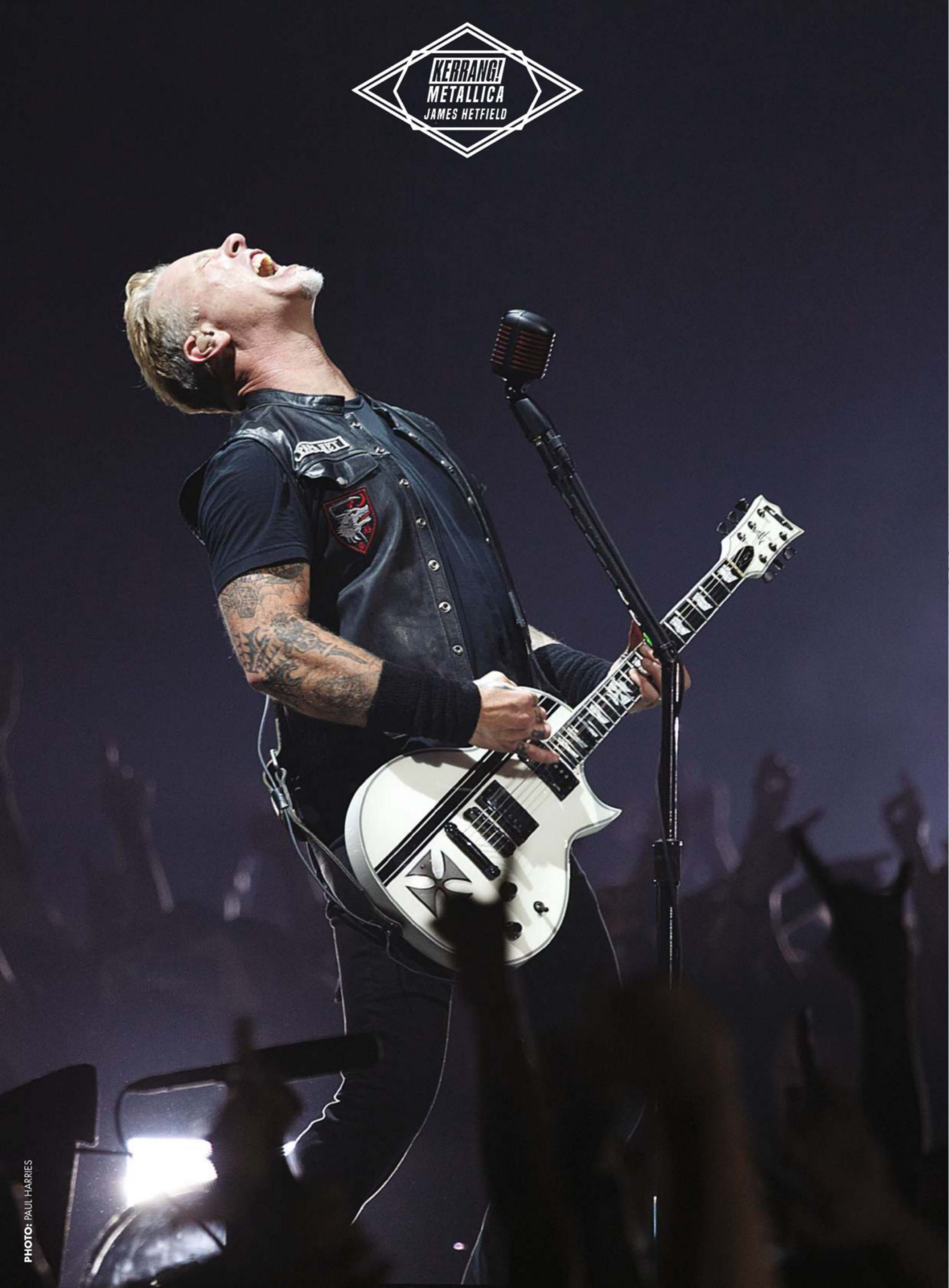


PHOTO: PAUL HARRIES

PHOTO: PAUL HARRIES

“I sort of go through life in a state of *WIDE-EYED EXCITEMENT...*

JUST WITH OCCASIONAL HANGOVERS”

IRON MAIDEN SINGER, PILOT, ENTREPRENEUR, OLYMPIC-STANDARD FENCER – **BRUCE DICKINSON** WEARS A LOT OF HATS, OFTEN AT THE SAME TIME. AND SOMEHOW HE'S FOUND TIME TO WRITE HIS MEMOIR, **WHAT DOES THIS BUTTON DO?**. SO WHICH ONE OF THESE THINGS IS HE REALLY? ALL OF THEM!

WORDS: NICK RUSKELL **PHOTOS:** PAUL HARRIES

It is quite a while into a conversation with Bruce Dickinson that the words 'Iron' and 'Maiden' spring up. That's not because you don't care, or you're trying to look cool in front of the singer in one of the world's biggest and best metal bands – it's simply that he'll start talking about something that in turn leads to something else that makes you go, 'Hang on, what?', and 20 minutes later you're onto another topic with no idea how you got there, other than prodding your subject for detail. What does this button do, indeed.

But that's what's makes Bruce such a grand human being; eccentricity, an innocent curiosity about everything, a fierce – but genuinely endearing – sense of ambition, a fantastic sense of humour and a nose for adventure straight from a Biggles novel. When he meets K! today, in a chic London hotel, he arrives looking a bit like Alan Partridge after a trolley dash in Millets – but that's fucking cool, because 30 seconds after shaking his hand, you feel like you want to go out and scrub a few things off your bucket list, to do something fantastic just for the sake of having done it, that could very

Bruce was remarkably good at 'Spot the photographer'

well take your entire life down a strange new exciting path.

With a book, the reissues of his '90s solo work from the period after he left Maiden, and a life less ordinary to discuss, when you start talking to Bruce, you wonder where you'll end up. And that's exactly how you want him…

WHAT DOES THIS BUTTON DO? ISN'T LIKE A NORMAL ROCK BIOG – IT READS MORE LIKE BILL BRYSON. WAS THAT YOUR INTENTION?

"Well, you've sort of hit the nail on the head when you said Bill Bryson. I'll take that as a compliment! I never wanted it to be the usual 'The sex, the sleaze, the this, that and the other' tales. Because, you know what? They're boring! After the first Holy Roman orgy you think, 'Right, but does anything actually happen that has any meaning, or anything that might inform those of us that don't have Holy Roman orgies every five minutes?'"

IT'S WRITTEN WITH A SENSE OF WIDE-EYED EXCITEMENT, THOUGH, WHICH IS ALSO DIFFERENT FOR A ROCK BIOG…

"Well, yeah. I do sort of go through life in a state of wide-eyed excitement… just with occasional hangovers! But yeah, that's kind of how I treat life, I suppose. People sometimes say, 'You should take things more seriously…' Well, I do take things seriously. I just really, really, really enjoy what I'm doing and being alive."

YOU DON'T SEEM LIKE SOMEONE WHO'S PRONE TO BOUTS OF DARKNESS – YOU SEEM LIKE YOU'RE ALWAYS TRYING TO FORGE AHEAD AND OVERCOME ANY PROBLEMS. IS THAT FAIR?

"I do allude to the odd moment of feeling a bit down, but for me, that's about as bad as it gets. So yeah, that's probably a fair reflection of the way things pan out. If things don't work out the way you want them to, you can end up feeling a bit sorry for yourself. The thing with me is, I usually end up in that place and going, 'You're feeling sorry for yourself. Admit it. Own up.' Either that, or someone else slaps me around the head and says, 'Come on, stop feeling sorry for yourself. Look at all the good things you've got in your life.' Other people have really shitty things happen to them, and I've met a lot of people who really do struggle with things like depression and long-term illness, and it really does make you pinch yourself and go, 'You know what? I'm very lucky [that I don't have to go through that].'"

WHEN YOU LEFT IRON MAIDEN IN 1993 AND WENT SOLO, DID THAT KIND OF THINKING HELP? IT SEEMS LIKE YOU WERE LEAPING INTO THE UNKNOWN GOING, 'I WONDER WHAT'S IN HERE…'

"That's exactly what it was like. I wish I could say I had a plan – but I didn't! In a bizarre way it felt like it was fatalism. I thought, 'It's alright, the universe is gonna tell you what to do. And if the universe decides that what's next is just to dissolve into the background, then that's what you need to do.' If that was as far as I could evolve with music and all that stuff, then I was prepared to look back on the past 15 years or so and go, 'Well, I've done plenty, not much to complain about. Maybe I'll go and be a Tube driver!'"

WE CAN PICTURE YOU AS A TRAIN DRIVER, ACTUALLY…

"Hey, there's nothing wrong with being a train driver! Looks great!"

YES IT DOES. SO WOULD YOU SAY YOU'RE HAPPY SO LONG AS THERE'S SOMETHING INTERESTING TO DO?

"I made a strange pact with myself that I would only try to do things that I loved. And the same thing goes for anything: you should do the things you love, but you should love the things you do. So even if you're doing something where you go, 'Oh God, I really don't want to do this,' figure out a way to love it. Because why be miserable about doing something you've gotta do anyway?"

Once again, the 'rabbit-in-a-hat' trick was a disaster

HOW DID IT FEEL TO GO SOLO?

"I thought it was exciting. The expectation was different, there wasn't as much riding on it as with Maiden, and it was all up to me, really. I didn't know what was going to happen. Would people like it? Would they not? Would they even care? It was a bit of a case of diving blind into it and just getting on with it, and whatever happens, happens."

SOME OF THE MUSIC YOU DID IS QUITE ODD COMPARED TO MAIDEN, PARTICULARLY ON SKUNKWORKS IN 1996. WAS THAT INTENTIONAL?

"Yes, and it was an interesting idea and an interesting thing to work on. And we knew people would think it was weird. It's quite unusual for people to move away so far from what they're known for like that, except David Bowie. But it was nice to be able to have ideas like that and just go for it."

DURING YOUR SOLO CAREER YOU DID A GIG IN SARAJEVO AT THE HEIGHT OF THE BOSNIAN WAR. THE CITY WAS UNDER SIEGE, YOU HAD TO BE SNUCK IN, AND YOU WERE TOLD BY THE BRITISH ARMY TO GO HOME. WHAT DROVE YOU TO DO IT?

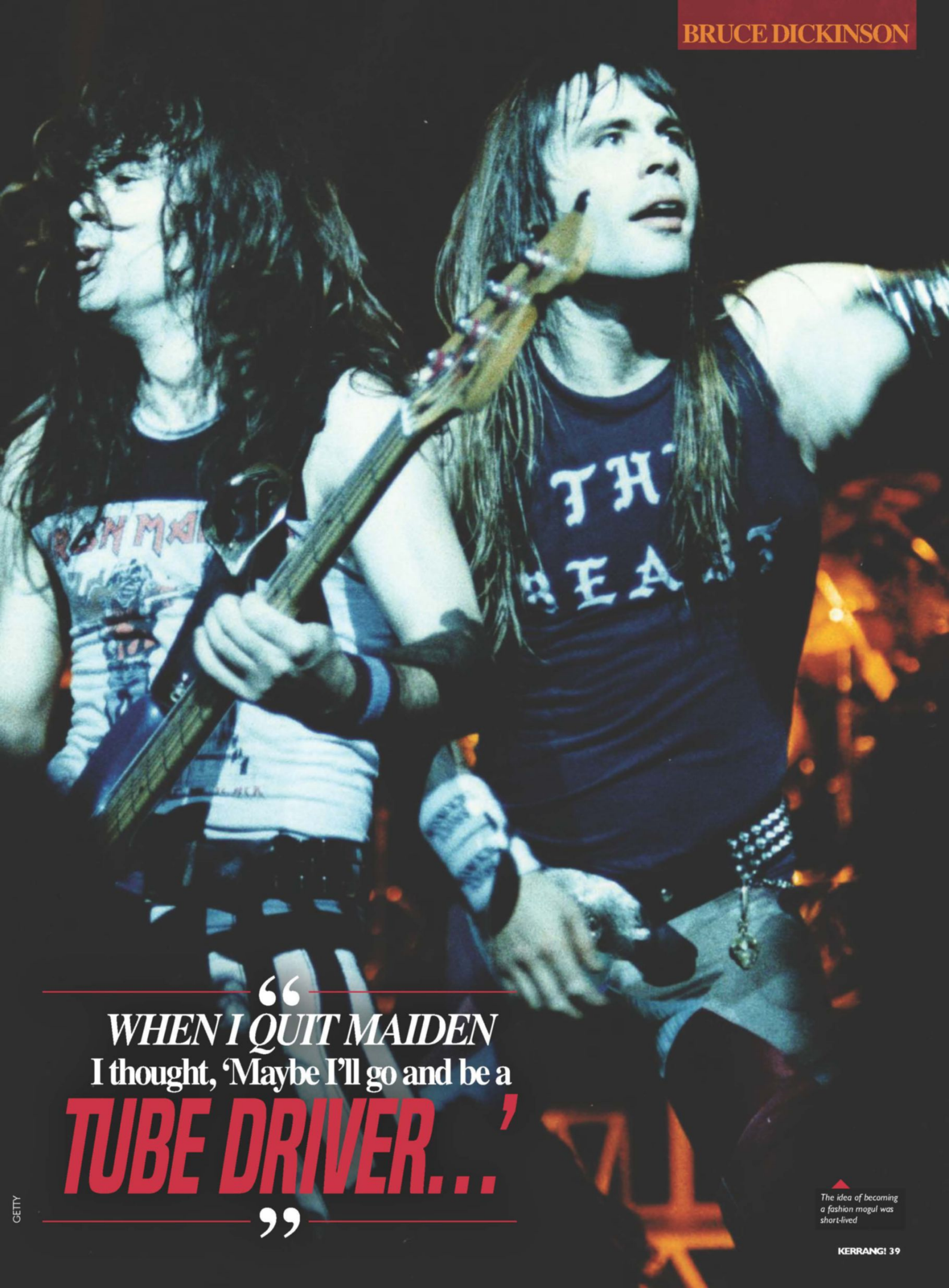
"The sake of it, almost. It certainly turned into that. It was a big thing to do. Once we got there, the fact that they told us to piss off because it was inconvenient to the UN at the time, that was like a red rag to a bull, I went, 'You know what? Maybe we can do this after all. Let's not give up!'"

SURELY, THOUGH, YOU MUST HAVE BEEN WORRIED THAT, BY LITERALLY GOING INTO A WARZONE TO PLAY A GIG, THINGS MIGHT NOT COME OFF SO WELL AND YOU MIGHT NOT MAKE IT HOME?

"Uh… yeah, because we were doing something genuinely hazardous! But we were only doing something as hazardous as what everybody else was doing who was there. The only difference was, most people weren't going there – they were already there, they were stuck there. But it was dangerous, yes. We had to travel down this very long road to get to Sarajevo where there was a high chance of being shot at, if you were unlucky. Fortunately we weren't, but that's how determined we were to go and do this gig. And it was great. The people there were so grateful to us for coming. It wasn't a great venue, the PA wasn't great, but we were expecting that. We were there to play to those people, and they really needed it, to have a band come and give them something like that."

WHEN YOU LOOK BACK, DOES IT EVER HIT YOU JUST HOW DANGEROUS IT WAS?

"Yes. But here's something – the people who were there, who we played to, recently made a documentary about it 20 years on. The 20th anniversary of it was last year, and a local filmmaker decided to interview a load of the kids who were there at the show, and basically made a documentary called Scream For Me Sarajevo. It showed during a War Child thing at the Curzon cinema in London recently, and I got this amazing email from Simon Egan, who's the producer of The King's Speech, saying that he'd seen it, and that he was in tears for the whole thing. That's out on DVD next February. We participated in the documentary only in respect of the fact that they were making it anyway and asked for some interviews from us. But the whole thing came out of Sarajevo, we didn't know anything about it. I first heard about it when somebody doorstepped me in my local pub and said, 'I'm from Sarajevo, I'm doing a film.' It's an extraordinary film. It won Best Film at the Sarajevo Film Festival."



> “WHEN I QUIT MAIDEN I thought, ‘Maybe I’ll go and be a TUBE DRIVER…’”

The idea of becoming a fashion mogul was short-lived

GETTY

But all this talk of music – playing it in a city in the middle of an armed seige or not – is only part of the picture. For K!, we know Bruce as the metal singer who does a load of other stuff during Maiden downtime. In the world of aviation, however, he's a respected pilot and airline captain. Should you so desire, you can read in aero-business magazines about his engineering enterprise, Cardiff Aviation, without music being mentioned once. Then there's fencing – ranked seventh in the UK at one point. And when, in 2015 this all had to take a back seat to fighting throat cancer – now completely defeated – he chucked himself back into everything with double vigour as soon as he was able.

It's inspiring stuff, and testament to the man's unbreakable attitude. But, really, what you truly want to know is what it's like flying a plane…

DO YOU STILL GET EXCITED ABOUT FLYING PLANES?

"Yes I do! And I can tell you that I have so many demands on my time and so much to do that I don't get as much of a chance to do some of the things I really love as much as I'd like. But flying… there's no greater buzz. I get just as much of a buzz out of flying a little light aircraft as I do a big 747. I remember my first big airline job – I turned up and there was this huge airliner standing there that was mine for the day, like, 'Here you go, just bring it back…'"

WHEN YOU FIRST HAD A GO DID YOU THINK IT WOULD BECOME SUCH A HUGE PART OF YOUR LIFE?

"Never in a million years did I ever think I'd end up flying an airliner, let alone being a captain, let alone flying a 747. That was not part of it! It was just a slippery slope. And once I'd started, one thing led to another, you know? That's the story of my life, pretty much – what does this button do? I start with something, get into it, and then I go, 'Well, how do I do that?' And someone says it's a set of exams. So you do the exams, and you get into a slightly new realm, and then you start discovering things in there. Like, flying a plane over mountains, you think, 'I'm not too happy about doing that with one engine, at night, what about two?' And then you see more stuff you need, and then you go, 'I wonder what it's like to fly a jet? Oh, I can't afford to do that… unless I got a job! How do I do that? Can I get a part-time job as a pilot?' That's how it started."

DID YOU HAVE TO MAKE ANY LIFESTYLE CHANGES FOR IT? IT'S A WORLD AWAY FROM BEING ONSTAGE WITH A BAND…

"No, not really, you just have to get used to getting up stupidly early in the morning, like, three o'clock."

WITH THE BOOK, WAS IT HARD TO BALANCE BAND STUFF WITH EVERYTHING ELSE YOU DO?

"Well, I didn't want the book to be just a shopping list of things that happened on tour over successive tours. I wanted the book to have a feeling to it, so people

FACT FILE

SCREAM FOR ME, BRUCIE!

YOUR QUICK GUIDE TO EVERYTHING ABOUT BRUCE DICKINSON…

BORN: August 7, 1958, in Worksop.

LIVES: Chiswick.

EDUCATION: BA (Hons) in History from Queen Mary College, London. Honorary PhD in Music from the same place.

BANDS: Iron Maiden, Samson, solo artist.

SPECIAL SKILLS: Singer, author, pilot, businessman, broadcaster, fencer… how long have you got?

MOST LIKELY TO SAY: "Right, I've got a free day in the diary next March, who fancies a trip into space?"

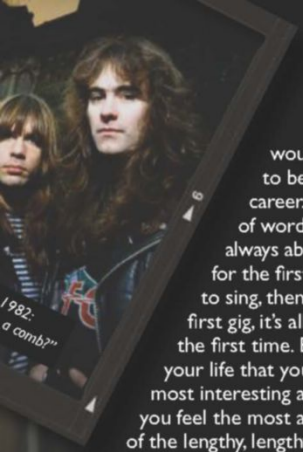
LEAST LIKELY TO SAY: "I fancy a day in my pants watching Jeremy Kyle."

HE'S A LEGEND BECAUSE: His life looks like a James Bond story, played by a metal singer. And it's hard not to be impressed by someone who can play to thousands of metal maniacs and fly a jumbo jet on the same day.

Maiden in "Anyone got

"A NUCLEAR SUBMARINE is a bit like a big tour bus, just with DANGEROUS MISSILES"

Bruce in London, September 2017



would know what it felt like to be at various stages in our career. So the biggest amount of word-footage in the book is always about when things happen for the first time. So, first learning to sing, then Maiden, the first album, first gig, it's all stuff that happens for the first time. But it's the first time in your life that you do things that are the most interesting and exciting, and it's when you feel the most alive. So in the book, some of the lengthy, lengthy tours are compressed into, like, a page and a half. Because it's not a shopping list, and if you're an Iron Maiden geek who wants that stuff in great detail, look on our website, because all that information is on there. The book is not about that.

"We carved about 60,000 words out in the end! We dropped some good stories, but that means the book reads like a novel and there's a narrative to it. I romp along!"

IT'S ALMOST LIKE A METAL BIGGLES…

"Ha! Yes! I'd go with that."

DO YOU ENJOY BEING SEEN LIKE THAT?

"Yeah, I suppose I do, really. It makes me more interesting to talk to, at least! I must confess that I'm not too crazy about books on music, because they can be quite… insular. A book should be entertaining and informative to an extent, and it should make you laugh as well."

YOU'RE INVOLVED IN A FIRST WORLD WAR AIR DISPLAY TEAM AS WELL. HOW DOES ONE GET INTO THAT?

"Well, they've been around for years and I was dimly aware of them, and I got involved when this guy approached me. Basically, he knew I'd be loony enough to go and buy an aeroplane! He talked me into buying this bloody thing. As soon as I saw it, I had to buy it."

THAT'S A BIG IMPULSE PURCHASE…

"Yeah, but it just looked *so* cool. It was a German Fokker triplane, like [WWI German flying ace] the Red Baron. It's not red, but it's the same type of plane. It's quite tricky and eccentric to handle. I did one season with them, and then I got stuffed by my throat cancer thing, but the plane is still very active on the display circuit. Unfortunately displays happen over the summer, and during the summer I tend to be rather busy!"

YOU BOUGHT THE PLANE, BUT YOU ONCE NEARLY ENDED UP BUYING A SUBMARINE AS WELL. WHERE DID YOU FIND THAT?

"I saw it in the Daily Mail. A children's charity were selling it, believe it or not! I thought, 'What on Earth is a children's charity doing with a Royal Navy operational submarine?' In the past I've actually spent six days on patrol in a nuclear sub, for fun. That was three or four years ago."

WHERE DOES ONE GO IN A NUCLEAR SUB "FOR FUN"?

"I can't tell you, or I'd have to kill you!"

WAS THAT WEIRD?

"I loved it! It was just like being on a very big tour bus, without any windows, and a lot of very dangerous missiles."

WAS IT STRESSFUL AND LOUD?

"No, it's actually very quiet. The only issue is that if you do a deep dive, you need to be careful you're not in the toilet. The submarine hull shrinks a bit because of the pressure, and the door jams shut! You don't want to be stuck in there!"

WHAT STOPPED YOU BUYING YOUR OWN, THEN?

"My wife! I was tempted, though – I bought a radio-controlled one. It's on top of my bookshelf at home. I was looking at it one day and thought, 'What's the point of a remote-controlled submarine? You can't see it!'"

YOU'VE BEEN VERY OPEN ABOUT YOUR CANCER, BOTH WITH KERRANG! AND IN THE BOOK. IS THERE ANYTHING YOU WERE WORRIED ABOUT SAYING?

"There's stuff I could tell people that I haven't, yeah. Things that would make their hair curl. But I haven't. I do want to give people a bit of a flavour of what it was like, though. In my case I developed a bit of a black humour about the whole thing. You just do, because how else are you gonna deal with it? During the treatment there's nothing you can do about it, because you're already doing it – you're having the treatment. And then you have to wait for a bit before you know whether or not it's worked, so you just get on with it. That's all you can do. It's quite revealing, that chapter in the book. I don't know how you felt about it?"

IT WAS VERY HONEST, BUT ALSO WRITTEN FROM A POINT WHERE YOU KNOW YOU CAN GET BETTER.

"Yeah. And that's something else – you can get better. It's a bit shitty – actually, it's just shitty – but it's possible to be okay. And that's how I felt. I was very lucky. It's not a very nice treatment, and most people, I think, can suffer to a greater or lesser extent because of the treatment. I've met people who've had the same thing, and had exactly the same treatment, and some of them have been in a really terrible state. But they've all got better, and that's what's important."

YOU HAD TO PUT EVERYTHING ON HOLD TO FIGHT IT. HOW DID IT FEEL WHEN YOU GOT THE ALL-CLEAR AND COULD GO AND PLAY SHOWS AGAIN?

"Absolutely amazing. Even if you're a bit knackered, you just think, 'Well, nothing can stop me now…' The first time I got back onstage with Maiden, it felt unbelievable, because you do have it in your mind, 'What if? What if I never get to do this stuff again?'"

DID IT FEEL LIKE THE FIRST GIG AGAIN?

"Not quite, because the thing is, that first time, you have no idea what's going to happen. But coming back, I know what Maiden gigs feel like – I've played enough of them – so I knew what I was going into and what I'd been missing."

YOU DO SO MUCH – DO YOU HAVE 'OFFICE HOURS' TO KEEP ON TOP OF IT ALL?

"No, I just have a paper diary with lots of crossings out!"

DO YOU HAVE A SET DAY IN THE OFFICE, THOUGH?

"Which office?! No, I don't. If you're doing two projects at the same time, you can keep on top of it as long as you're organised. If you're doing three, things get a bit frantic so you end up doing a lot of stuff on the phone because it's the only way to have enough time. And if you're doing four things, you just accept that you're doing the equivalent of living in a funny farm."

IS THERE ANYTHING YOU STILL WISH YOU COULD GET INTO THAT YOU HAVEN'T YET?

"Yes – without going into specifics. I've got half a solo album from two and a half years ago that I would love to finish off. Not that I'm under any illusions that anybody would be interested, but I'd just love to do it. And I'd also love to, one of these days, something more with Empire Of The Clouds. I'd love to get involved with some theatre people and an orchestra and stuff, and do a proper production to tell the story of the R101, using footage, and bits with actors, and intersperse it with the movements from the album. Maybe write some extra pieces as well. I dunno. But the question is, 'When the hell am I gonna do that?' Because what you don't know is what I do know about the next five years of my life. I could tell you but I'd have to kill you!"

WHAT HAVE YOU LEARNED FROM DOING ALL THIS STUFF?

"Never give up, and the sun will always come up the next day. That's as good as it gets!"

BRUCE DICKINSON'S WHAT DOES THIS BUTTON DO? MEMOIR IS OUT NOW VIA HARPER COLLINS. HIS SOLO WORK IS REISSUED ON OCTOBER 27 VIA BMG

READER TAKEOVER!

This week

NEW FOUND GLORY

WHEN YOU'VE HAD A 20-YEAR CAREER, YOUR FANS ARE GOING TO HAVE *A LOT* OF QUESTIONS FOR YOU. STEP FORWARD, OUR INTREPID GUEST INTERVIEWEES...

New Found Glory with their new found friends. Can you guess which of them is a bit of a fan of Spider-Man?

NEW FOUND GLORY

In the hours before New Found Glory's show at London's O2 Forum Kentish Town, the venue is *freezing*. Thankfully, conditions are soon warmed up by the rapport between the pop-punk legends and the 10 super fans we've assembled to speak to them. During this silly summit, our guest interviewers uncover which of the band spends too much on apps, who's up for getting a Wagamama tattoo, and who'll be working at McDonald's one day…

Come on, everyone: OPEN THIS INTERVIEW CIRCLE UP!

Alice and Jordan were the only two to get the memo about pouting

"WHEN SOMEONE FARTS, YOU KNOW WHO IT IS…"

• IAN GRUSHKA •

IF YOU COULD SHARE THE STAGE WITH ANY BAND, WHO WOULD IT BE?

ALICE, KINGSTON

Cyrus Bolooki (drums): "Metallica. I think I could play what Lars [Ulrich] plays pretty easily – and if I mess up, it's okay, because I think he does every day."
Ian Grushka (bass): "I would say Def Leppard."
Jordan Pundik (vocals): "I'd say Backstreet Boys (*laughs*). Chad actually knows the dance moves…"
Chad Gilbert (guitar): "I had Darrin's Dance Grooves, the home video where you learn all the moves. Mine would be They Might Be Giants."

HOW DO YOU ENTERTAIN YOURSELVES ON BUS RIDES?

JOSIE, HERTFORDSHIRE

Chad: "This tour we've been playing a lot of [card game] Spades."
Ian: "I downloaded Cooking Craze. It's a little cooking game on your phone. It's the first time I've ever bought something *inside* an app and I'm disappointed in myself."
Jordan: "You made those in-app purchases! I've been playing the Stranger Things game. It's free and awesome! You get to play as all the characters."
Cyrus: "I watch a lot of TV shows, because I don't really have time at home with a wife and a kid. I'm about to start the third season of Narcos, and I love South Park."

HOW DO YOU MANAGE TO STAY PALS AFTER 20 YEARS?

EL, BRIGHTON

Jordan: "We definitely want to kill each other sometimes (*laughs*)."
Chad: "A lot of bands have a member they hang out with more, and we don't have that."
Ian: "After being in a band so long, you know if someone's having a bad day, because you have a personal life and sometimes things spill over. You know when someone needs space, or needs to talk about something. When someone farts, you know who it is."
Cyrus: "Even if we don't see each other all day, we come together for the show, so that's always going to bring us together."

DID YOU HAVE MANY OTHER NAMES YOU THOUGHT OF BEFORE NEW FOUND GLORY?

CHARLEE, BOURNEMOUTH

Chad: "We had our first show booked, and we didn't have a name. Jordan worked at [seafood restaurant] Red Lobster, and on his break he went to Barnes & Noble and he found [inspiration from] a bunch of different things, plus there was a Get Up Kids song called A Newfound Interest In Massachusetts, so he drew a flag and wrote 'A New Found Glory' in it, and we were like, 'That works!'"

IF YOU WERE TO GET A NEW TATTOO, WHAT WOULD IT BE?

DAVE, LONDON

Chad: "I'm going to get my dog on my leg. He's a Goldendoodle."
Jordan: "I don't have a blink[-182] tattoo – I should probably get that."
Ian: "I would get a Buffy The Vampire Slayer tattoo – the TV show, not the movie."
Cyrus: "I have a lot of New Found Glory-related stuff, so it would be cool to commemorate the 20th anniversary, or get something related to the UK. I could get your guys' mail boxes, or maybe the big red bus."
Ian: "Or just the Nando's logo. Or Wagamama!"

WHICH ALBUM ARE YOU MOST PROUD OF WRITING AND WHY?

ADAM, ESSEX

Cyrus: "Do you have any children? Because that's like picking your favourite child!"
Chad: "Our new records are always the ones we're most proud of, because you never know if you're going to continue to write. Our [latest album] Makes Me Sick sounds fresher than our last three."
Cyrus: "It would be weird for us to not say whatever our last thing was."

Guys, you're supposed to be talking to the readers, not among yourselves!

El grabs a selfie while trying to remember where she'd put her train ticket

Chad: "Every record we write is so amazing, how do you pick (*laughs*)?!"

WHAT'S YOUR FAVOURITE SONG YOU'VE PLAYED ON THIS TOUR?

ANDY, NORWICH

Cyrus: "You guys hate this song, but Over The Head, Below The Knees."
Chad, Ian and Jordan: "*Urgh!*"
Chad: "I can't even pretend to like it onstage – you just see my energy go [down]."
Jordan: "Failure's Not Flattering – that's always fun."
Ian: "I would say Passing Time from [debut album] Nothing Gold Can Stay."
Chad: "Biggest Mistake is a fun song to play."

WHAT'S IT BEEN LIKE PLAYING SONGS YOU'VE NEVER PLAYED LIVE BEFORE?

JAKE, ESSEX

Jordan: "I'll flashback to when we recorded those songs. I was still living at my parents' house, and we'd be recording in this million-dollar studio every day, and then I'd go home and my mum would make me take the trash out (*laughs*)."
Ian: "When we started talking about the idea, I thought it was awesome – until I had to go back and learn all these songs… (*laughs*)."

WHICH OF YOUR SONGS IS THE MOST PERSONAL TO YOU?

GEORGE, LONDON

Jordan: "Sonny, because that's when my grandmother passed away, so that influenced that song. Excuse me, I just spat everywhere there…"
Chad: "(*Impersonating Jordan*) So, my favourite thsong is thsonny!"
Cyrus: "Mine's probably Hit Or Miss. I wrote that riff, and it was a completely different song that, had it been released, would have ruined us. But they heard the riff, took it and wrote a whole other song around it, and it turned into a big song for us."
Chad: "Next record, you should write all the riffs."
Cyrus: "It's going to be 11 Hit Or Misses (*laughs*)."

DO YOU EVER THINK ABOUT WHAT YOUR LIVES WOULD BE LIKE WITHOUT NFG?

MELLI, BERLIN

Jordan: "Oh yeah, all the time."
Chad: "It'd be *great*."
Ian: "'Welcome to McDonald's, may I take your order?'"
Cyrus: "With this being the 20-year anniversary, we realised we've been in this band more than half of our lives. Most people don't keep jobs that long. We've done some amazing things, and we started from a little band in our parents' garage, and now we're on the other side of the world. That makes it pretty special."

INTERVIEW HOST: JENNYFER J. WALKER PHOTOS: PAUL HARRIES

HENRY COX

SEE THEM ON THE KERRANG! TOUR 2017
CHECK THE GIG GUIDE FOR MORE INFO!

BOSTON MANOR'S SINGER LIKES FILMMAKING AND COOKERY, BUT NOT AS MUCH AS HIS DOG, JACK...

BOSTON MANOR

THE BEST THING ABOUT THE NORTH-WEST IS...

"Everyone's very friendly and very funny. I was in Manchester for four years, when I went to university, and that's definitely my favourite city, but I've mainly lived in Blackpool. Blackpool has a unique atmosphere, and with this bizarre clash of cultures and lifestyles, it's one of the weirdest places in the UK!"

THE FIRST TIME I SANG IN PUBLIC WAS WHEN...

"I was at school, during assemblies, but the first time I sang onstage with a band was the one I was in before Boston Manor. We played the Cedar Tavern in Blackpool, but it didn't sell very well, so it got moved to the bar. It was the middle of the day. People were trying to have a drink, so were all really pissed off and heckling us!"

I'D DESCRIBE MY TIME AT UNIVERSITY AS...

"Good, but I don't recommend it for everyone. Most people go there because they don't know what they're doing with their life. I went to art school, but I don't think there was anything I learned there that I couldn't have picked up from going out in the world and *doing it*. But, if I hadn't gone to university I wouldn't have ended up in Boston Manor!"

IF I WASN'T IN A BAND I WOULD BE...

"Doing something art-related. I'm a filmmaker, and I still do that as well as playing with Boston Manor. It's something I want to come back to down the road, when the timing is right. I think I'd like to direct a movie myself one day, though it's a very scary prospect, because you're in charge of *a lot* of people."

THE ONE THING I CAN'T LIVE WITHOUT ON TOUR IS...

"Henry Rollins' book, Get In The Van. We always take that out with us, and every tour at least one person will read it cover to cover. I'm actually quite a minimal guy when it comes to touring. The other guys make fun of me because I barely fill a suitcase – just T-shirts, underwear and toiletries, plus my phone and my Kindle, and I'm good to go."

"I'M A BIG BELIEVER IN TRYING EVERYTHING..."

● HENRY COX ●

WHEN I GET HOME FROM TOUR, THE FIRST THING I DO IS...

"Have a massive shower, and then hang out with my dog, Jack. I miss him a lot when I'm away, and he's always buzzing when I come back. He's excited after I go out for half an hour and come back, so when I go away for *two months* he's mad with excitement! I'll basically sit down in the living room with my back against the wall and throw a tennis ball for him – for about five hours!"

ONE THING I REALLY LOVE DOING APART FROM SINGING IS...

"Cooking. I buy a lot of cookbooks and give different things a go. I'm on a big Italian kick at the minute, and trying to nail authentic Italian cooking, so I'm trying to crack making pasta from scratch. There are definitely a lot of real specifics in there to master!"

MY FAMILY IS...

"Very important to me, and I'm really lucky because mine is awesome. They love that things are happening for the band, and they get that this is something bigger than us. My dad listens to us all the time. It's great, because he'll have us on Spotify and check out related artists."

ONE THING THAT REALLY SCARES ME IS...

"Not doing enough. I'm scared about getting to the point where I'm too old, or where opportunities that were once available are closed. I'm a big believer in trying everything, and experiencing as much as I can, while I can. I feel like I'm doing okay at it, and I love my life at the moment. I get to do what I love."

THE THING THAT ALWAYS MAKES ME LAUGH IS...

"People falling over! I like dry humour, but I love dumb stuff in general. There are definitely some [in the band] that like fart jokes, but as far as I'm concerned you just can't beat someone falling over! Watching 'Fail' videos on YouTube is my guilty pleasure."

WORDS: JAMES HINGLE PHOTO: ANDY FORD

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Life's not out to get you, but those fire balls might be

STAR SHOUT!

BEN BARLOW

(NECK DEEP, VOCALS)

HOW DID YOUR NERVES HOLD UP TONIGHT?
"I'd be lying if I said I wasn't scared and nervous as fuck before the show, but I'm feeling good about how it went. Now that it's over, I have so many mixed emotions. There's a lot of relief for us, and a lot of disbelief. Mostly, though, there's this sense of, 'Holy shit! Did that actually all just happen!?'"

IT'S CRAZY TO THINK YOU'RE THE SAME BAND WHO HEADLINED THE BARFLY JUST THREE YEARS AGO. ARE YOU AWARE OF JUST HOW UNUSUALLY RAPID THAT PROGRESSION IS?
"I know, it's mental! I think since we've been a band, the world in general has moved very fast at the same time. I mean, I'll take it. Without a doubt, this is the most insane thing we've ever done and it's my proudest achievement to date."

DO YOU HAVE A STANDOUT MEMORY FROM THE SHOW?
"In Bloom. Looking around at everyone singing along to it really got me. I took a mental snapshot of it, and the sight of a sold-out Brixton Academy singing those words back to me is one of the things that I'll remember for the rest of my life. I'm sure a lot of people will question how and why we've got here, but we've done it, and fuck anyone who talks shit about it. The people that really matter are the people who came to see us play tonight. Those are *our* people."

Ben regretted offering a hug to all 5,000 gig-goers at the Academy

NECK DEEP

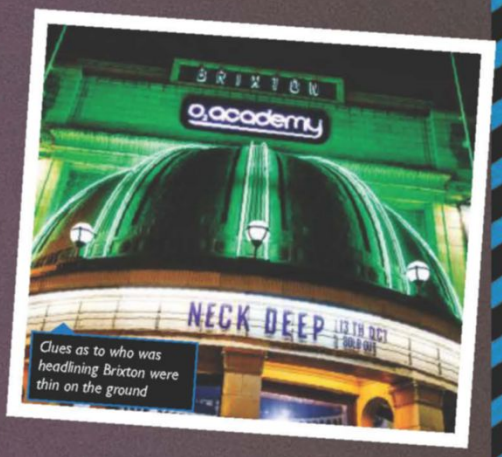
PLUS: AS IT IS, REAL FRIENDS, WOES

O2 ACADEMY BRIXTON, LONDON. 13.10.17

KKKKK

UK POP-PUNK ROYALTY ASCEND TO THE THRONE WITH THE PERFECT CORONATION CEREMONY

WORDS: DAVID McLAUGHLIN **PHOTOS:** CHRIS CASEY



Clues as to who was headlining Brixton were thin on the ground

FRIDAY THE 13 really is unlucky for some. Thanks to a classic bit of four-band bill misfortune, the aptly named Woes get shunted onto the stage while everyone is still negotiating labyrinthine queues outside. Neck Deep frontman Ben Barlow even tries to help security get people in quickly, which is a nice touch after the bust-up between his band and bouncers at Nottingham Rock City three days ago. All of which means it's impossible to tell from the faint strands that leak onto the street whether the openers' cover of Smash Mouth's All Star is an inspired party-starter or not.

In similarly self-deprecating, sad-lad style, Real Friends play their hearts out in front of a banner that reads 'Wow, What A Great Day', and the enormous cheer that greets its reveal raises excitement levels a notch or nine. True to the spirit of the occasion, they smartly avoid their more naval-gazing instincts in favour of punchiness, with frontman Dan Lambton keeping his Soupy-on-stabiliser-wheels schtick to a minimum.

Between bands, anti-suicide charity Hope For The Day founder Jonny Boucher makes rousing speeches promoting mental health with a charisma, enthusiasm and energy that gives his addition to the show the air of a hype man with a message.

Likewise, As It Is vocalist Patty Walters is the very definition of hype as he high-kicks his way onto the stage. His band have existed just as long as tonight's headliners, yet theirs has been a more gradual rise. But when the whole room is bouncing with the Brighton pop-punks on Pretty Little Distance and screaming its collective lungs out on Dial Tones, it feels like a fine audition for doing something this mammoth themselves some day.

Neck Deep don't just play a blinder of a Brixton headliner, though. They pull out every stop and trick, pacing things perfectly with a mix of old and new songs to please all sections of their fanbase. As the CO2 cannons blast and fire bursts rise towards the roof with the words '*When the world went up in flames*' on Happy Judgement Day, it's hard to believe this is the same scrappy bunch who got by on heart and effort alone in the 200-capacity Barfly just three years ago. They've grown into this role as rapidly as their fanbase has swelled, with Ben's vocals now confident, strong and up to the challenge.

The constant sing-alongs and pogoing makes it feel like a shared celebration, too, and when lasers beam onto the sea of fans during the heart-wrenching In Bloom, things eke into the realm of epic *event*. The two-song encore of Can't Kick Up The Roots and Where Do We Go When We Go, complete with confetti shower, only confirms that – and as the springy beats of 2 Unlimited's novelty hit No Limit sends everyone home, it feels like a knowing, two-fingered riposte to anyone who has ever doubted the Wrexham five-piece. Because Neck Deep didn't just smash this personal landmark, they threw down a marker for a fearless future that *should* know no bounds.

Matt West's audition for a ZZ Top tribute band was in the bag

Ben looks concerned about bassist Fil's sudden growth spurt

As It Is singer Patty Walters channels MJ

No-one rolls their eyes quite like CJ McMahon. Freaky!

THY ART IS MURDER

PLUS: AFTER THE BURIAL, OCEANO

ELECTRIC BALLROOM, LONDON. 08.10.17

KKKK

AUSSIE DEATHCORE CHAMPS REJUVENATE IN THE CAPITAL

WORDS: JAMES HICKIE **PHOTOS:** JAMES SHARROCK

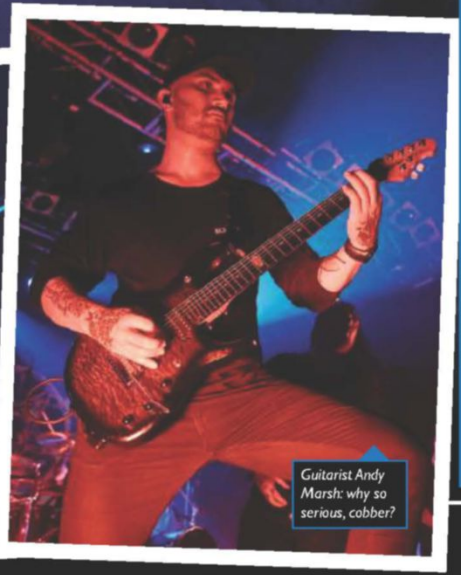
"THIS IS the biggest headline show we've ever played on the fucking planet," says CJ McMahon with a mixture of awe and pride. In recent years, Thy Art Is Murder's frontman has experienced the kind of self-doubt, self-destruction and self-redemption that would have put paid to most bands; quitting in December 2015, citing being broke and the "mental, physical and emotional toll" touring took on him. It's therefore heartening to see the Sydney deathcore mob, with him back at the helm, capping off the success of this year's fourth album, Dear Desolation, with a career-peak-to-date show on the other side of the world.

Its sold-out status is a point of pride for openers Oceano, according to hulking frontman Adam Warren. The Illinois shit-kickers mark the occasion by digging deep into their back-catalogue for the likes of Slaughtered Like Swine, which they haven't played in five years, and features more sub drops than a thermometer on an Antarctic expedition. After The Burial are even better. The highly-technical strain of metalcore exhibited by Lost In The Static is almost unbearably intense, while frontman Anthony Notarmaso dedicates Anti-Pattern to the first crowd-surfer of their set – sparking a wave of imitators.

"I thought that was a fucking man flying through the air," jokes CJ when a hoodie is thrown in his direction during Thy Art Is Murder's set. Even during the days of his offstage struggles, he remained a formidable frontman, but tonight his performance is bolstered by the sense of a man relishing his role even more; dabbing during Slaves Beyond Death, dancing Gangnam Style, and liberally calling everyone within earshot "c**ts."

"Thank you for making us pieces of shit feel like rockstars," he concludes. This crowd should be the ones giving thanks, as their heroes are bigger and better than ever.

Bassist Kevin Butler and guitarist Sean Delander: bit blue



Guitarist Andy Marsh: why so serious, cobber?

STAR SHOUT!

CJ McMAHON

THY ART IS MURDER, VOCALS

THE LAST TIME YOU PLAYED LONDON, YOU DID TWO CAMDEN BARFLY SHOWS, AND YOU WERE IN A BAD PLACE...

"Oh yeah – doing those two headline sets back-to-back was a headfuck! I'm fitter now, so tonight was a killer show. I feel like a footballer doing a post-match interview after the FA Cup Final at Wembley: '(*Adopts credible Northern accent*) Yeah man, it was a good game, we could have defended better, but we're absolutely buzzing.'"

HOW DOES IT FEEL TO HAVE PLAYED YOUR BIGGEST HEADLINE SHOW *EVER*?

"It's such a good feeling to see the growth of the band – to see we don't need to do support slots or play festivals to get amazing crowds, we can do it on our own. If you're doing a 1,200-cap venue on a Sunday, then you're definitely doing something right."

IN HEARTS WAKE

PLUS: GIDEON, SILENT SCREAMS

SOUND CONTROL, MANCHESTER. 12.10.17

KKKK

AUSSIE ECO-WARRIORS BRING THE GOOD VIBES AND BETTER BEATDOWNS TO BLIGHTY

AS HE witters on about surfing and whale songs in his nice jumper, In Hearts Wake frontman Jake Taylor comes across like a hardcore version of Incubus' Brandon Boyd. The Byron Bay band are an ecologically and socially aware collective, but their positive vibes are far from tedious. At one point, in fact, Jake takes to the crowd in a rubber dinghy and surfs to the sound desk to collect a flag bearing the legend 'SS Humanity'. It's that sort of night. Coventry's Silent Screams kick it all off with a muscular yet melodic hardcore bite that's far from silent. With slab-like riffs and slinky hooks, in fact, they're not a million miles from the headliners. Gideon are thankfully not a George Osborne solo project, but rather a hulking Alabama metal crew who kick arse for the Lord. In Hearts Wake make a more measured start. The brief intro gives way to the relatively calm waters of Passage, then the slightly more raging, but still subtly layered Nomad, all from their latest oceanically-themed album Ark. Jake and bassist Kyle Erich handle the more nuanced vocals with aplomb, but there's also plenty of unclean mayhem to go round; Breakaway's breakdowns create a stampeding storm of activity and the huge groove of Healer is as unstoppable as a tidal swell. Eco-hardcore from down under: water-way to have a good time!

PAUL TRAVERS

SEETHER

PLUS: LTNT, SONS OF TEXAS

O2 ABC, GLASGOW. 17.10.17

KKK

NO FRILLS, NO BULLSHIT AND NO LET-UP AS SOUTH AFRICA'S HEAVIEST STOMP THROUGH SCOTLAND

"WAIT, SEETHER are still a thing?!" splutters one black-shirted bypasser as he stumbles past the name in lights this evening. He's almost got a point. Descended from the mainstream glare since their mid-'00s heyday, the Pretoria mob might have sunk – like so many peers – into obscurity. The O2 ABC's swarming, 1,350-capacity upper room, however, assures us otherwise. Seven albums in (with this year's Poison The Parish continuing a gritty upward curve), they've embedded themselves, under the radar, as a cult concern with an impactful live presence. Rising rednecks Sons Of Texas begin proceeding with 12-gauge unsubtlety; their Shinedown-meets-Black Label Society shtick connecting like a right-hook. Londoners LTNT, by comparison, pounce from left field. The grungy aesthetic elicits Nirvana comparisons, but with frontman Ben Clarke's Cornell-esque vocal pyrotechnics and more filthy fuzz than a sewage spill at a knitting club, they far exceed any half-baked expectations. The headliners leave the crowd unsure quite what to expect. There's no backdrop. There's barely any banter. Instead, we get a quarry's worth of slab-cut riffage topped with Shaun Morgan's bare-nerve vocals. Truth's stirring guitars subside into an avalanche payoff, while aptly-titled banger Country Song puts the 'barn' into 'barnstorming'. Meanwhile, 15 years on, Broken still sets lighters aloft and goosebumps tingling on edge. It's point-blank, irony-free, route-one rock. Still, with a following this diehard, who wants more than that?

SAM LAW

The 'Force adopt the Status Quo stance in impressive style

Herman Li looks overjoyed with his fret-tapping turn

DRAGONFORCE

PLUS: POWER QUEST

ELECTRIC BALLROOM, LONDON. 13.10.17

KKKK

SPEEDY POWER METALLERS BRO DOWN BUT DON'T SLOW DOWN IN LONDON

WORDS: JAMES HICKIE **PHOTOS:** JAMES SHARROCK

FANTASTICAL TALES of epic heroism. Fingers moving across fretboards at velocities that would bother a speed camera. The appeal of a night of power metal is clear for the sold-out crowd tonight, with a line snaking all the way up Camden High Street. It's not as long as the road DragonForce have taken to get here, though. Nearing the end of a continent-hopping conquest supporting seventh album, Reaching Into Infinity, this UK tour therefore marks something of a victory lap.

It's an experience shared by brothers in arms Power Quest, who get their share of the glory. Singer Ashley Edison soaks up the packed crowd's adulation for fist-pumping bombast, and does a grand job of creating a suitably fun-loving atmosphere. But it's nothing next to the cheers, horns and plumes of dry ice which are thrown up when DragonForce arrive on Ashes Of The Dawn, and Herman Li and Sam Totman lay into the first of this evening's gratifying shred-offs.

Amidst the Sam and Herman show – the former slugging beers while Herman plays keepy-uppy with his axe – comes a wacky interlude where Frédéric Leclercq ditches the bass and engages the audience solely through wild guitar histrionics. The pantomime only gets weirder when he's joined by drummer Gee Anzalone and singer Marc Hudson, switching to the bass, to play a muscular version of the Super Mario soundtracks.

If that all sounds a bit nuts, that's because it is. So are the priapic anthemics of Judgement Day and Through The Fire And Flames, as overblown as a bulging hot air balloon. But it's their sense of self-deprecating fun that saves it from the po-faced virtuosity of, say, Dream Theater. With tongues firmly in cheek, and another crowd slain, DragonForce live to shred another day.

STAR SHOUT! HERMAN LI

DRAGONFORCE, GUITAR

YOU KICKED OFF THIS TOUR AT THE BLACK HEART PUB. HOW DID THIS COMPARE?

"It's a completely different thing. The bigger the stage, the more we do, and the more alive we become. We really like to have fun – especially when it's a hometown show."

AFTER ALL THESE YEARS, WHO IS THE FASTEST PLAYER: YOU OR SAM?

"There's zero competition. The thing is, we don't actually think we're good guitar players! We just mess around and have fun doing it, and I think that's the difference. We try to keep the personality of each member and let it shine onstage, so when you see DragonForce, you know we're not acting out a show."

REVIEWS

THE USED

THE CANYON *(HOPELESS)*

KKKK

BERT AND CO. CHART LIFE, DEATH, AND EVERYTHING IN BETWEEN ON THEIR MOST PERSONAL ALBUM YET

SOME ALBUMS sound intense. Others are about intense things. Then there are those that are made under intense circumstances. The Canyon is all of the above. In itself, it is intensity personified. Even its seemingly innocuous title conjures imagery of a deep chasm forged by a combination of pressure and time, a metaphor for how experiences gradually shape the human psyche.

That title has another meaning. Frontman Bert McCracken's closest friend Tregen took his own life at Provo Canyon in the band's native Utah; a loss explored by opening track For You, which also lays bare the process of "psychic surgery" in which the album's producer Ross Robinson (Frank Iero And The Patience, Slipknot, Korn) participates with the artists he records. In the first few seconds, we hear him and Bert discussing what the singer would say to Tregen if they had five more minutes together. The answer, spoken through tears, is, '*Your love never leads me alone*,' and, '*Every single song I sing is for you*,' which directly informs the lyrics. This added context serves to make the pain, and beauty, of it even more acute.

That's not to say that the rest of the album is as sombre. The very next track, Cold War Telescreen, finds the band – completed by guitarist Justin Shekoski, bassist Jeph Howard and drummer Dan Whitesides – fully embracing the pressure cooker atmosphere of what's essentially an in-studio live performance, locked in with one another, attacking with confident relish. Pretty Picture and The Quiet War both bristle with a snarling, Glassjaw-esque menace, while Over And Over Again positively sparkles. A special mention must go to The Nexus, however: four minutes and 41 seconds of multi-faceted guitar work, gospel singer backing and an exceptional performance from Bert, who proudly declares, '*We are The Used*,' before laughing goofily.

At 17 tracks in length, it is a very long record, though the task of finding anything to trim would be an unenviable one. That's because The Canyon showcases a consistent and powerful synergy between strong songwriting, potent subject matter, and eclectic musicianship that proves The Used continue to grow as people and as a band 15 years into their career.

DOWNLOAD: Over And Over Again, The Nexus.
FOR FANS OF: Taking Back Sunday, Brand New, Story Of The Year.

JAMES HICKIE

"WE DIDN'T WANT TO USE COMPUTERS. WE WANTED HUMANS AND THEIR VIBRATIONS..."

BERT McCRACKEN

IRON MONKEY

9-13 *(RELAPSE)*

KKKK

THE UNLIKELY, BUT VERY WELCOME, RETURN OF BRITAIN'S MOST MISANTHROPIC CULT BAND

1 *CROWN OF ELECTRODES*
Nobody was expecting an Iron Monkey reunion, not least because talismanic frontman Johnny Morrow tragically died of a heart attack in 2002. And yet, here they stand, one of the most legendarily nasty, anti-social bands in Brit metal history – well, two of them, plus a new drummer. And as this opener retches into existence, it's clear that Monkey 2017 are not pissing about at all.

2 *OMEGAMANGLER*
Now *there's* a lurching riff that recalls the Monkey of yore, circling through this filthy tune that picks up where they left off in '99.

3 *9-13*
Monkey's nihilistic sludgecore racket became one of the most revered examples of '90s noise, beloved of Pantera's Phil Anselmo and Foo Fighter Dave Grohl, despite sounding like it was made by genuinely depraved individuals. And this title-track still ticks all those deeply unpleasant boxes.

4 *TOADCRUCIFIER – R.I.P.PER*
The pace picks up here for a barnstormer that reminds us that Iron Monkey were born from hardcore punk just as much as they were metal.

5 *DESTROYER*
You don't need vocalist/guitarist Jim Rushby bellowing this tune's title to realise that it lives up to its name with filthy aplomb. It's like a prison riot.

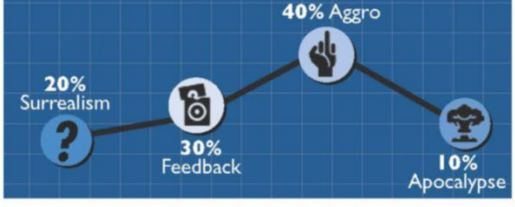
6 *MORTARHEX*
We're still rattling along at hardcore velocity here – good job drummer Brigga is used to playing in Bristol cider-punks Chaos UK.

7 *THE ROPE*
A squeal of feedback heralds a return to nasty, punishingly slow aggro-doom. Jim appears to have given up on lyrics in favour of wordless expressions of pure, hateful vitriol.

8 *DOOMSDAY IMPULSE MULTIPLIER*
Lots of bands bang on about the apocalypse, but none of them make it sound quite as much like a fight in a pub car park as these degenerates.

9 *MORELAND ST. HAMMERVORTEX*
As this 10-minute doom crawl brings 9-13 to a protracted close, have these three done enough to justify releasing an album as Iron Monkey rather than under a new name? The answer is a walloping yes. Welcome back, you horrible, noisy bastards.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: OLLY THOMAS

THE INSIDER
BERT McCRACKEN
(VOCALS)

WHERE DID THE IDEA FOR THIS ALBUM COME FROM, BERT?
"The idea came from when we recorded Live & Acoustic At The Palace two years ago. We wanted to record something that captured the whole essence of the band, all the mistakes and slip-ups and everything, in its beautiful human frailty. That really inspired a need to make something similar to what heroes like Pink Floyd and Tom Petty used to make. We didn't want to use a computer as an instrument; we wanted to use humans, and their... vibrations."

WHAT HAD YOU HEARD ABOUT ROSS ROBINSON BEFORE YOU WORKED WITH HIM?
"I'm pretty close with Frank Iero. Knowing that he did his recent record [Keep The Coffins Coming] with Ross, I reached out to Frank, and he wrote me a really long text that was an inspiration. He said that if I wanted to make a great rock'n'roll record, then there are a lot of producers out there that can do that, but if I wanted to dig deep and to get to the true meaning of why people create, and experience some pain along the way, then Ross is the guy."

YOU INCLUDED A SNIPPET OF YOU DOING THE "PSYCHIC SURGERY" WITH ROSS ON FOR YOU – WAS IT IMPORTANT FOR YOU TO USE THAT?
"Yes. We built a little cave within the studio that became my home inside a home. We would do his psychic surgery for about an hour at a time when we were recording, which was very personal and very deep. On that night in particular, it felt so perfectly natural."

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

SLIPKNOT

DAY OF THE GUSANO – LIVE IN MEXICO *(EAGLE ROCK ENTERTAINMENT)*

KKKK

MODERN METAL'S BADDEST HOMBRES UNLEASH HELL DOWN MEXICO WAY ON LIVE PACKAGE

FIFTEEN YEARS ago, Slipknot released their second live DVD package. Recorded at the now-defunct London Docklands Arena in the wake of the band's feral LP Iowa, Disasterpieces has since been acknowledged as a classic. Capturing the unhinged attitude, raw energy and an insatiable appetite of an outfit still clawing their way to the top of the metal food chain, it's still an awe-inspiring document. Across an explosive DVD and a killer live album, Day Of The Gusano – Live In Mexico picks up with the band in a very different place.

"It has been 16 years," growls Corey Taylor near the start. "It has been a long fucking road. But goddammit, Slipknot is in Mexico fucking City!" Miles on the clock and years in the rear-view mirror might have driven the nine-headed metal machine from chaos-dwelling darkness to stadium-straddling ubiquity, but somehow December 2015's Knotfest marked their first-ever visit to the Central American capital. So, yeah, worth capturing, and not just for how pleased with himself Corey looks every time he addresses the audience in Spanish.

The setting brings flavour: we've seen the carnival-esque nightmare pageantry of the Gray Chapter stage-show, but there's fresh vibrancy here, with death masks, flares and dozens of banners and flags. Usual quiet bits are anything but sacred, too. There's no marinating at the bottom of a tequila bottle for these gusanos (maggots); they're far happier pulsating in the pit.

It's understandable with a set list this special. As Sarcastrophe boils over into The Heretic Anthem, the Iowan behemoth don't fuck around coming up to speed. Psychosocial smashes things up a gear again. Vermillion brings on the atmosphere. Bird's eye cameras cast the heaving crowd in startling high definition, before soaring panoramas stress the dramatic scale.

"Slipknot still has dreams for itself," spills Shawn 'Clown' Crahan in the accompanying notes. As a realisation of that ambition, the sheer sense of theatrical escalation is another vital milestone. And, on a more basic level, for us fans still waiting for Knotfest to hit the UK? ¡Ay, caramba! We're going to be waiting a while to get closer than this…

SAM LAW

COREY'S HOLIDAY PHRASEBOOK!

A GUIDE TO THE SPANISH PHRASES COREY USES DURING THE SHOW

"¡HOLA, MI FAMILIA!" ("Hello, my family!") Useful for greeting tens of thousands of fans ready to stomp each other into the dirt. Also helpful at household gatherings…

"¡SEÑORES Y SEÑORITAS!" ("Ladies and gentlemen!") A traditional onstage address, when referring to your audience as "fucking maggots" ("putos gusanos") doesn't seem appropriate.

"UNO, DOS, TRES…" ("One, two, three…") A traditional countdown, always useful for helping get everyone synchronised before you go ahead and smash the place up.

"¡SALTAS! SALTAS! SALTAS!" ("Jump! Jump! Jump!") This one's fairly self-explanatory. For an outfit with the physical connection Slipknot have, it's pretty crucial that the crowd knows when to stand still and when to jump the fuck up.

"¡MUCHOS GRACIAS, MI AMIGOS!" ("Many thanks, my friends!") The polite way to wave goodbye to the army of faithful who've responded to your maiden visit.

HOLLYWOOD UNDEAD

V *(DOVE & GRENADE/BMG)*

KKK

LA RAP-ROCKERS DELIVER THE GOOD, THE BAD AND THE UGLY ON FIFTH ALBUM

HOLLYWOOD UNDEAD are heroes to some and horrors to others. The one thing they shouldn't be is bland. There's a four-song passage on here, stretching from Bad Moon to the would-be anthem of Nobody's Watching, that's so slick and polished it's almost invisible. It's a pity, because when they're good, HU can be excellent. Nobody expects Prophets Of Rage (although B-Real does pop up on the ominous Black Cadillac), but they are capable of delivering some brilliantly fiery grooves when they let loose. The lyrics are the usual mix of party rap and self-aggrandisement and the occasional gritty gem – and while there's flashes of cool, this is the definition of a mixed bag.

DOWNLOAD: California Dreaming.
FOR FANS OF: (hed) p.e., Papa Roach.
PAUL TRAVERS

WINDS OF PLAGUE

BLOOD OF MY ENEMY *(SPV)*

KK

FLEX YOUR BICEPS AND HALVE YOUR IQ – DEATHCORE'S MEATIEST RETURN. SORT OF

WINDS OF Plague are back. Well, vocalist Johnny Plague is, with five others who weren't in the band when they dropped 2013's Resistance. Those fearing they have therefore thrown their sound out the window and started anew can rest easy, for at least half the record is the same sort of synth-sprinkled musclebound chest-thumping they have long dealt in. Alongside this adherence to the formula, however, it would appear that someone has taken the Californians to one side and pointed out that their music doesn't sound particularly *now*. So, in their efforts to modernise their enterprise, they've sporadically included elements that ape the likes of BMTH and Bad Omens, particularly on From Failure Comes Clarity. Thankfully, there are enough original flourishes here to avoid this lot finding themselves saddled with the moniker 'Winds Of Plagiarism' for their efforts, but only just.

DOWNLOAD: Kings Of Carnage.
FOR FANS OF: Emmure, Cane Hill.
DAN SLESSOR

I THE MIGHTY

WHERE THE MIND WANTS TO GO/ WHERE YOU LET IT GO *(RUDE)*

KKK

SAN FRAN ALT.PROGSTERS CELEBRATE 10 YEARS ON ACCESSIBLE FOURTH LP

SIMPLICITY? IT'S not the most renowned of qualities in the world of post-hardcore. Over their decade of existence, and three albums, I The Mighty haven't been an outfit overburdened with straightforwardness. Though its 11-word title would suggest otherwise, this latest LP makes a break for something approaching mainstream appeal. Attaching the clean edges and wide horizons of contemporary prog to the compelling beats and synthy flourishes of pop-rock, tracks like Chaos In Motion and Where The Mind Wants To Go characterise a record torn between the contradictory worlds of innovation and safety. Thankfully, others, like lead single Silver Tongues (featuring Dance Gavin Dance's Tilian Pearson) and the pounding Escapism, pack just enough promise to see them through.

DOWNLOAD: Silver Tongues.
FOR FANS OF: Emarosa, Dayshell.
SAM LAW

MOVEMENTS

FEEL SOMETHING *(FEARLESS)*

KKKK

A GUT-WRENCHING EXERCISE IN EMOTIONAL CATHARSIS FROM EMO HOPEFULS

'*WITHOUT STRUGGLE there can't be progress*,' asserts Patrick Miranda on Feel Something's opening track Full Circle, before admitting, '*Even though the weight is crushing me*.' Tellingly, struggle is the thread that runs through the highly-literate debut from West Coasters Movements. There are struggles with yourself (Submerge), struggles to find a place in the world (The Grey), or the struggle to alleviate the pain of loved ones (Daylily). Yet through the haze of confusion and swirling guitars comes realisation, while simmering percussion and Patrick's fevered vocals build to crashing moments of emotional release, reminiscent of emo heroes Thursday's Full Collapse. Elsewhere, they take more nuanced cues, with Suffer Through's propulsive groove and spacious guitars echoing the nocturnal soundscapes of Interpol. What strikes hardest, though, is the sheer confessional weight each song carries, as Patrick spills his guts and his fears. Yet it's this same weight that makes Feel Something a rough diamond. By transforming base material into something beautiful through extreme pressure, Movements have wrought a relatable debut to be proud of.

DOWNLOAD: Full Circle, Deadly Dull.
FOR FANS OF: Can't Swim, Brand New.
JAMES MACKINNON

ON THE K! STEREO

1 A PERFECT CIRCLE – THE DOOMED
We're more than a little excited by this epic new tune from the Maynard James Keenan-led supergroup. It's an absolutely beautiful beast.

2 TRIVIUM – BETRAYER
By turns monstrous and melodic, Trivium's latest is a rager. Gets bonus points for rhyming the words '*betrayer*' and '*naysayer*'.

3 THE AMITY AFFLICTION – TOMORROW
The K! Tour-headliners pay tribute to Aussie legends Silverchair with this muscular cover of the Frogstomp classic. Ripper!

4 TONIGHT ALIVE – TEMPLE
A tantalising taster from the Sydney pop-rockers' forthcoming new album, Underworld. Very catchy stuff.

5 GWAR – FUCK THIS PLACE
It's certainly a sentiment we can get on board with when things get a little stressful in the K! office, but a quick blast of this – while dressed in similarly ridiculous costumes – and all is right with the world.

JAMIE LENMAN

DEVOLVER *(BIG SCARY MONSTERS)*

KKKK

EX-REUBEN MAN BLENDS INTELLIGENCE AND IMMEDIACY ON SUPERB SECOND ALBUM

ART IS about action and reaction. Jamie Lenman's excellent solo debut, 2013's Muscle Memory, was a sprawling, two-disc yin and yang odyssey that proved exhaustive for the listener and exhausting for its creator. This follow-up twists those heavy and melodic arms into a more cohesive whole, resulting in tunes that are honey-tongued yet hard-edged, often danceable, sometimes devastating. Like opener Hardbeat, Mississippi recalls Nine Inch Nails, with its caustic catchiness meaning the heartbreaking lyrics – chronicling the death of Jamie's father – fully sting on later listens. Thankfully, this process of reduction hasn't curbed the musical sophistication on offer. The glacial piano of Comfort Animal isn't just achingly beautiful; it serves to foreshadow an epic closing title-track that starts at a plodding crawl but ends soaring on golden wings. Here Jamie declares '*I am irrelevant*,' which is patently untrue. He's still a prodigiously talented songwriter, as Devolver reminds us.

DOWNLOAD: Devolver.
FOR FANS OF: Reuben, Nine Inch Nails.
JAMES HICKIE

THEORY OF A DEADMAN

WAKE UP CALL *(ATLANTIC)*

K

INEXPLICABLY HUGE HOT-DOG-ROCK BROS – NOW WITH ADDED CHEESE

EASY TARGET they may be, but Theory Of A Deadman have defied the critical batterings they've received to enjoy enormous success in North America during their 16 years of service. A mix of boredom and experimentation, however, has seen the Canadians tear up their own rulebook on album number six. Tyler Connolly's curled lip vocal delivery remains, but in place of the kind of basic, bombastic rock that usually soundtracks breaks between WWE bouts en route to the fast food stand, they've toned things down here, adding bits of piano, tuning down guitars, and taking aim at a country-pop hybrid sound. Admirable as it is to switch things up, this is just plain bland. The breezy pop of Time Machine is risibly so, while Po Mouth is a cod-reggae-meets-rap misfire. And then, just when you think the depths can't be plumbed any more, along comes their synth'n'strings cover of Chris Isaak classic, Wicked Game, which is stripped of the original's dripping soul and emotion, and replaced with the kind of liquid fromage that should be slathered on top of nachos. Given its many flaws, it's fair to say this is less of a Wake Up Call, and more of a snoozefest.

DOWNLOAD: Echoes.
FOR FANS OF: Nickelback, Seether.
DAVID McLAUGHLIN

K!LOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Papa Emeritus III here looks a lot younger than the new pensioner Papa Emeritus Zero. Update this tee by grabbing a Sharpie and drawing some crow's feet on his face.
£14.99 Emp.co.uk

If a boy were rose-coloured he'd most likely need to see a doctor. That Paramore song mentions nothing about doctors, though.
$25 (£18.82) Store.paramore.net

Heaven Shall Burn have no business making a dress shirt part of their merch, but they've done it anyway.
£53.99 Impericon.com

Get someone to buy this top for you then do the 'shaka sign' at them, because it means 'thanks'. Manners are nice.
£14.99 Impericon.com

You'll look part-Halloween enthusiast, part-geisha, part-lampshade in this *really random* kimono.
£51.99 Emp.co.uk

When The Last Jedi comes out you'll want some comfy trousers so you can watch The Force Awakens and TLJ back-to-back at the cinema. These should do it.
£24.99 Emp.co.uk

Syrup-drenched waffles or a bar of soap? You can find out when you order this and bite into it.
£6.81 Etsy.com

If Jughead's a Serpent then we wanna be one too. Bagsy we don't have to beat up any baddies, though. Effort…
$15.12 (£11.38) Hottopic.com

These Cheap Monday gloves will make for an excellent puppet show if you get stranded up a snowy mountain. Gotta pass the time, innit.
£14.99 Impericon.com

Snoopy literally sicked up all over these Vans. He must have been sniffing round the Quality Street again. You know you're not allowed chocolate, STUPID DOG.
£71.99 Emp.co.uk

THIS IS HALLOWEEN

SCARE ANYONE WHO DARES TO KNOCK ON YOUR DOOR THIS OCTOBER 31 WITH THIS LIL' LOT...

Sticking a middle finger up is way less offensive when it's a skeleton doing it. And we have no idea why.
£16.99 Emp.co.uk

Ah, this is sad. Another victim of some careless fool not putting the lid back on the ketchup in Nando's.
£14.99 Impericon.com

Look at the rips in this coat! The Drop Dead factory's attention to detail is getting well shoddy. Just joking... It's called fashun, apparently.
£80 Dropdead.co

Here's a real symbolic T-shirt that you can do lots of thinking about. Or you could just, y'know, wear it.
£14.99 Impericon.com

This is a very aggressive-looking bag with the studs and a knuckle duster. We'd give pickpocketing this one a miss.
£29.99 Emp.co.uk

This Maiden shirt is from the olden days. Well, 1994. You can literally smell the 23 years of sweat soaked into it.
£49 Teejerker.com

Is this a spider? Is it a skull? Is it an eye? Is it a Parkway Drive jumper? Does that model have a head? So many questions.
£29.99 Impericon.com

Stick these on the window and see how long it takes for your nosiest neighbour to come knocking. Spoiler: it won't be very long at all.
£2
Wilko.com

Someone appears to have kidnapped Maiden's Eddie and strung him up as a decoration. They better let him down again before the next tour. Tsk.
£22.99
Fun.co.uk

We all know someone who will need a change of pants after being subjected to this remote controlled arachnid. Just make sure you get it on film.
£14.96
Amazon.co.uk

Chuck these severed finger props in a bowl of crisps to spook your party guests. Order them ASAP because they ship from Guantanamo Bay. No idea what that's about.
£10.99 each
Etsy.com

Bury this in the garden and cause great upset to whoever moves into the house after you. Halloween is really bringing out the horrible in us, isn't it?
£20.99
Fun.co.uk

No Halloween is complete without Mr. Halloween himself. You'd hope he's planning on running a brush through his hair this year 'cause that barnet looks well matted.
£41.99 (suit) / £49.99 (mask)
Fun.co.uk

DON'T MISS

WEDNESDAY 13

FORGET THORPE PARK – THIS IS WHERE THE *REAL* FRIGHT NIGHT IS HAPPENING. PREPARE TO FEEL GHOULISH WITH THE KING OF HALLOWEEN…

HEY, WEDNESDAY! YOU'RE COMING BACK FOR HALLOWEEN ON WHAT HAS TO BE YOUR MILLIONTH UK TOUR – IS IT SAFE TO SAY YOU LIKE PLAYING OVER HERE?

WEDNESDAY 13 (*VOCALS/GUITAR*): "Yeah, man! It's my home away from home. It also seems like every time Halloween rolls around I end up in the UK – or near to there – and it's always a good time. I feel like the Santa Claus of Halloween, the way I come around like that!"

YEAH, THAT'S ACCURATE. HAVE YOU UPPED THE THEATRICS FOR THIS SHOW?

"Every time we come back I try to do something better than the last time. I'm never satisfied, and I wanted to step it up even more this time. So, it's a full-on theatrical thing, it's an hour-and-a-half set now, there are costume changes and masks – everything! It's my favourite show that I've ever put together."

IS THAT SOMETHING THAT RUNS SMOOTHLY, OR DOES IT GET A LITTLE BIT NERVE-WRACKING BY THE END OF THE SHOW?

"It keeps me on edge every night, because I never know if something – or everything – is going to go wrong! We were in New York City recently and we had to play this small room with the same show, and somehow we pulled it off. I really had no space to change because I literally had, like, a phone booth to do it in, and it was akin to Superman, with clothes flying off and new ones going on every three songs! It was rough, but we pulled it off, and I think fans will see that we went out of our way to put on a special show for them, no matter what size the venue is."

GIVEN YOU PLAY EVERY HALLOWEEN, WHAT'S BEEN YOUR FAVOURITE SUCH SHOW?

"I started doing some anniversary shows for the first record [Transylvania 90210: Songs Of Death, Dying, And The Dead], which I did in its entirety, twice, and it was really cool. One of my favourite ones was when we headlined the [London] Astoria before it was demolished, and one of my favourite bands of all time – Hanoi Rocks – were at the show. I couldn't believe they were there; I would listen to them going to school, and to have them come see *me* when I had managed to headline and sell out that venue was on a level all of its own."

> ***"I FEEL LIKE THE SANTA CLAUS OF HALLOWEEN…"***
> **WEDNESDAY 13**

WHAT ABOUT A BAD HALLOWEEN SHOW – EVER PLAYED ONE OF THOSE?

"I think it's always been a favourite, even if we had some technical difficulties. I think it's actually pretty hard for us to fuck up on Halloween (*laughs*)! I can't recall any shows that have been a train wreck."

IN ALL YOUR TRAVELS, HAVE YOU PLAYED ANY VENUES THAT ARE ALLEGEDLY HAUNTED?

"Yes, many! Probably too many to name. Several years ago there was one somewhere near Kansas. Someone told us about this Mafia-type group who had supposedly killed 15 people in the basement, and it just had a vibe to it that was *not* good. I'm usually fine with that stuff, but I didn't want to go down there, and then I did and immediately wanted to leave."

EEEEESH. FINALLY, WHAT'S COMING UP FOR THE REST OF THE YEAR?

"This year's been non-stop! I've been touring since January and have been home three months so far. We get home November 16, and we're taking some time off for the holidays and then we're back out on the road in February. Then in March there will probably be another U.S. run – maybe a support slot or something. There'll be headline runs, too, but I'd really like to get in front of some different audiences and show them what we have… And no doubt I'll be back over to the UK. I can't break tradition, after all!"

DATES: Manchester Club Academy October 26, Glasgow Garage 27, London O2 Academy Islington 28. Support: Courtesans.

WORDS: DAN SLESSOR **PHOTO:** IAN COLLINS

YOUR WEEK!

KERRANG! DAY OCTOBER 25

BIRMINGHAM The Raven Age, In Search Of Sun (O2 Institute3 Birmingham)
BRISTOL W.A.S.P. (O2 Academy Bristol)
EDINBURGH Tigercub, Weirds (Mash House)
GLASGOW Crazy Town, LOKA, Monkey Puzzle (Broadcast)
LEICESTER Turbowolf, Vodun, Logfox (Cookie)
LONDON Marmozets (Garage, Islington)
MANCHESTER Slaves (U.S.), ThisCityIsOurs, InVisions, From Inside (Rebellion)
MANCHESTER Weezer, The Orwells (O2 Apollo Manchester)
NEWCASTLE Kvelertak (Think Tank?)
PLYMOUTH Bad Omens, The Dreamer Within (Underground)

THURSDAY OCTOBER 26

BIRMINGHAM Slaves (U.S.), Bad Omens, Outline In Color, Scream Blue Murder (Flapper)
DONCASTER Crazy Town, LOKA (Woolpack Live)
GLASGOW Make Them Suffer, Novelists, Cursed Earth (Garage Attic)
GLASGOW Metallica, Kvelertak (SSE Hydro)
GLASGOW Puppy, Vemodalen, John Wheels (Audio)
LONDON Manchester Orchestra (O2 Shepherd's Bush Empire)
LONDON The Raven Age, In Search Of Sun (Boston Music Room)
MANCHESTER Tigercub, Husky Loops (Star & Garter)
MANCHESTER Wednesday 13, Courtesans (Club Academy)
MILTON KAYNES Wallflower, Muskets (Craufurd Arms)
NORWICH W.A.S.P., The Cruel Knives (LCR)
OXFORD Slotface (Cellar)
STOKE Turbowolf, Vodun, YouYesYou (Sugarmill)
YORK Bury Tomorrow, Loathe (Fibbers)

FRIDAY OCTOBER 27

BATH Turbowolf, Vodun (Moles)
BIRMINGHAM Fozzy, Hardcore Superstar, Madame Mayhem, The Last Band (O2 Academy2 Birmingham)
BIRMINGHAM Weezer, The Orwells (O2 Academy Birmingham)
BRIDGWATER Crazy Town, LOKA, Five Tail Fox, Lady Jane's Revenge (Cobblestones)
BRIGHTON Manchester Orchestra (Concorde 2)
DUNDEE Slaves (U.S.), Bad Omens, Grievance (Deacon Brodie's)
GUILDFORD Bellevue Days, Flashfires (Star Inn)
LEEDS Make Them Suffer, Novelists, Cursed Earth (Key Club)
LEEDS Mutation, Dead Cuts (Brudenell Social Club)
LONDON W.A.S.P., The Cruel Knives (O2 Forum Kentish Town)
MIDDLESBROUGH Bury Tomorrow, Loathe (Empire)
NEWCASTLE Wallflower, Muskets (Underground)
NORWICH Marmozets, Queen Zee, The Sasstones (Arts Centre)
NORWICH Tigercub, Husky Loops (Waterfront Studio)
SHEFFIELD Kvelertak, Puppy (Corporation)
SOUTHAMPTON Our Hollow, Our Home, Holding Absence, Crystal Lake, Shields, Lifetight, Map Maker (Talking Heads)

SATURDAY OCTOBER 28

ABERDEEN Bury Tomorrow, Loathe (Tunnels)
BIRMINGHAM Puppy (Asylum 2)
BRIDGEND Slaves (U.S.) (Hobos)
BRIGHTON Make Them Suffer, Novelists, Cursed Earth (Sticky Mike's Frog Bar)
BRISTOL Manchester Orchestra (SWX)
BRISTOL Marmozets (Fleece)
BRISTOL The Raven Age, In Search Of Sun (Louisiana)
CHESTERFIELD Skindred (Avenue)
DUBLIN Fozzy, Hardcore Superstar (Tivoli)
GRAVESEND Crazy Town, Maven (Red Lion)
LONDON Wednesday 13 (O2 Academy Islington)
LONDON Weezer, Ash, The Orwells (SSE Arena, Wembley)
MANCHESTER Bad Omens (Satans Hollow)
MANCHESTER Metallica, Kvelertak (Arena)

SUNDAY OCTOBER 29

BELFAST Fozzy, Hardcore Superstar (Limelight 2)
BOURNEMOUTH Marmozets (Old Fire Station)
BRISTOL Make Them Suffer, Novelists, Cursed Earth (Fleece)
GUILDFORD Wallflower, Muskets, Dustlight (Boileroom)
LEAMINGTON SPA Skindred (Assembly)
LONDON Bad Omens (Boston Music Room)
MANCHESTER Mutation (Deaf Institute)
MILTON KEYNES Evil Scarecrow (Craufurd Arms)
NOTTINGHAM Kvelertak (Rescue Rooms)
PLYMOUTH Slaves (U.S.), Lastoneout (Underground)

MONDAY OCTOBER 30

BIRMINGHAM Metallica, Kvelertak (Genting Arena)
BRIGHTON Turbowolf, Vodun (Stick Mikes Frog Bar)
GLASGOW Mutation (Stereo)
LONDON Puppy (Boston Music Room)
NOTTINGHAM Make Them Suffer, Novelists, Cursed Earth (Rock City Basement)
PORTSMOUTH Marmozets (Wedgewood Rooms)

TUESDAY OCTOBER 31

BIRMINGHAM The Rocket Summer (O2 Academy2 Birmingham)
CARLISLE Bury Tomorrow, Loathe (Brickyard)
CHESTER Fozzy, Hardcore Superstar, Madame Mayhem, The Last Band (Live Rooms)
LIVERPOOL WSTR, From Inside, Pine, Shelly (O2 Academy2 Liverpool)
NEWCASTLE Mutation (Riverside)
SOUTHAMPTON Pears (Joiners)
SOUTHAMPTON Nordic Giants (Talking Heads)

RIDER OF THE WEEK

BAND: Frank Iero And The Patience

It would seem Frank Iero is impartial to a Jammie Dodger or two. We'll put the kettle on, Frank!

FRANK IERO AND THE PATIENCE

Quavers
Cadbury Fudge
Walkers Prawn Cocktail crisps
Maker's Mark whisky
Fountain of Youth coconut water
Peanut butter
Jelly (jam)
Colman's Mustard
Flora Dairy Free spread
Bread
Jammie Dodgers

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

FIGHTKLUB: YOU ME AT SIX VS. ALL TIME LOW

K! TV, OCTOBER 25, 6PM

While Josh Franceschi might be used to taking down touts, Alex Gaskarth is a much harder beast to tame. He's a rascal, and if the YMAS guys aren't careful, they'll end up with dicks drawn on their heads...

WATCH OF MICE & MEN'S DOCUMENTARY, UNBREAKABLE

KERRANG.COM

Of Mice & Men have been through a lot, but despite the departure of vocalist Austin Carlile the band are remaining, well, unbreakable. This short film follows them on the road during their 2017 summer festival stint, and sees how the new album is shaping up. It looks like the band will be Restoring Force once again...

TOTAL PARTY: RIOT ON THE DANCEFLOOR: TOP 50

K! TV, OCTOBER 27, 8PM

Looks like K! TV are encouraging you to start a riot. Grab your cat, your nan and get the gas canisters at the ready. If you don't cause an actual riot on your road, then you'll be having one hell of a party that will chime through the ages...

MY FIRST GIG

WHO: GIVE IT A NAME, MANCHESTER ACADEMY, APRIL 18, 2009

PRAYING TO THE MOSH GODS BEFORE ENTERING A PIT WOULD SEEM TO HELP. ASK THE VOCALIST, SHE KNOWS...

BECCA MACINTYRE, MARMOZETS

"I had been wanting to go see UNDERØATH for a long time. All the boys had already seen them, and it was the Bottomleys [Jack and Will, guitar and bass, respectively] who invited me along. I was so completely focused on seeing them – they were the reason why I was there, though there were loads of bands playing that day, and some of the others were cool.

"VersaEmerge were on the bill and I thought they were sick! The singer [Sierra Kusterbeck] had all of these feathers and this weird foxtail thing she was wearing, and I remember thinking, 'Well this is kind of cool!'

"When I saw UNDERØATH all I could think was, 'There is no band like this in the world at the moment!' That band captivated me beyond anything else I'd ever experienced or imagined. I can't pick out a single moment, because every one of them was as amazing as the last. All of the songs were just incredible, and they were so *real*. There was no gimmick, there was no selling out; they came out onstage and poured their souls out the entire time they were up there, in the most beautiful way. They were giving it their all and had nothing to hide, which was so inspiring – and I *moshed!* I said my prayers before I went in and came out the other side with no injuries!"

WORDS: DAN SLESSOR **PHOTO:** GETTY

MY VENUE

PHOTO: A.M PHOTOGRAPHY

THE COBBLESTONES

BRIDGWATER

71 EASTOVER, BRIDGWATER, TA6 5AP

GRAHAM HODGSON, OWNER

TELL US THE STORY BEHIND THE COBBLESTONES, GRAHAM...

"The Cobblestones opened as a dedicated music venue in 2016, bringing local, national and international talents to the town. Over the past year it has evolved from an empty room that put on floor shows to a venue with a stage, lighting rig and PA system."

YOU'RE A PRETTY NEW MUSIC VENUE – HOW IMPORTANT HAS IT BECOME TO THE LOCAL MUSIC SCENE IN THAT TIME?

"I would like to think the venue is extremely important to the area. The venue is the first of its kind in the area, rather than the typical pub for cover bands. We operate an open-door policy so whether you're a metaller, punk, emo, pensioner or from a different country, you're always welcome as long as you behave and treat everyone equally."

THAT'S THE ONLY GOOD WAY TO BE. WHAT HAVE BEEN THE BEST ROCK OR METAL SHOWS TO HAPPEN AT THE VENUE?

"The best? That's hard to say. Every night means something to me, but perhaps pop-punk legends The Ataris, which was our first sell-out show, or Crazy Town, who are so much better than that one song [Butterfly]."

SWEET! AND DO YOU HAVE MANY SHOWS COMING UP TO SEE OUT THE YEAR?

"Well, Crazy Town are coming back! Then we have Shawn James & The Shapeshifters. We also have some big blockbusters booked in for next year, but you're going to have to wait for announcements."

SOUNDS GOOD. APART FROM PUTTING ON GIGS, IS THE VENUE USED FOR ANYTHING ELSE?

"We are a fully-functioning pub on the days when we have no music. We open 11am until 11pm during the week, and close later at weekends. We have a pool league, darts league, skittle league and the occasional beer pong tournament."

HOW ARE YOU LOOKING TO IMPROVE THE VENUE IN THE NEAR FUTURE?

"We will be having a refit in 2018 with more staging and lighting. After that, we want to bring more big acts to the venue."

FINALLY, WITH THE YEAR COMING TO A CLOSE, WHAT CHALLENGES DO YOU FACE IN THE CURRENT ECONOMIC CLIMATE, AND HOW DO YOU SURVIVE THAT?

"I'd like to say that I'm a millionaire and I just throw money at it, but I'm not. We survive; we work hard to keep regulars entertained and keep a roof over our heads. And next year we will carry on as normal, book bands, entertain people and just have fun. We're a traditional pub with alternative values: it's our motto and we will stick to it."

BOOKING NOW

AIRBOURNE
O2 Academy Bristol November 11, O2 Academy Glasgow 13, Manchester Academy 14, London Camden Roundhouse 15, Norwich UEA 18, O2 Academy Oxford 19, O2 Academy Sheffield 20, Nottingham Rock City 22.

ALIEN ANT FARM
O2 Academy Bristol February 6, 2018, London O2 Forum Kentish Town 7, O2 Ritz Manchester 8, Norwich Waterfront 10, O2 Academy Leeds 11, Birmingham O2 Institute 12, Dublin Academy 14, Belfast Limelight II 15, Glasgow Garage 16, O2 Academy Newcastle 17, Nottingham Rock City 18. Support: SOiL, Local H.

ALL TIME LOW
Glasgow SECC March 12, 2018, Cardiff Motorpoint Arena 14, Birmingham Genting Arena 15, Manchester Arena 16, London Alexandra Palace 17. Support: Pierce The Veil.

ANDREW W.K.
Cardiff Great Hall April 13, 2018, London O2 Forum Kentish Town 14, O2 Academy2 Birmingham 15, Norwich Waterfront 18, Portsmouth Pyramids Wedgewood Rooms 19, O2 Ritz Manchester 20, Glasgow Garage 21.

AND SO I WATCH YOU FROM AFAR
London Camden KOKO November 23, Manchester Academy II 24, Glasgow Oran Mor 25, Bristol Thekla 26.

APOLOGIES, I HAVE NONE
Manchester Partisan December 13, Glasgow Bloc 14, Cardiff Cathays Community Centre 16, Bristol Exchange 17, Brighton Hope & Ruin 18, London Montague Arms 19. Support: Kamikaze Girls.

ARCH ENEMY
O2 ABC Glasgow February 9, 2018, Nottingham Rock City 10, London Camden KOKO 11, O2 Ritz Manchester 13, O2 Academy Bristol 14. Support: Wintersun, Tribulation.

ARCHITECTS
London Alexandra Palace February 3, 2018. Support: While She Sleeps, Counterparts.

AT THE DRIVE IN
London O2 Academy Brixton March 9, 2018, O2 Academy Newcastle 10, O2 Academy Birmingham 12, O2 Apollo Manchester 13, O2 Academy Glasgow 15. Support: Death From Above, Le Butcherettes.

BLACK VEIL BRIDES / ASKING ALEXANDRIA
O2 Academy Birmingham January 23, 2018, Manchester Academy 24, O2 Academy Glasgow 25, London O2 Academy Brixton 27.

BLOODSTOCK FESTIVAL 2018
Line-up: Judas Priest, Gojira, Nightwish, Emperor, Nails, Devildriver Derby Catton Hall Park August 8 – 12, 2018.

BOWLING FOR SOUP
O2 Academy Glasgow February 9, 2018, O2 Academy Newcastle 10, O2 Academy Sheffield 11, Nottingham Rock City 12, O2 Academy Birmingham 13, Norwich UEA 14, O2 Apollo Manchester 15, Cardiff Motorpoint Arena 16, London O2 Academy Brixton 17. Support: The Aquabats! Army Of Freshmen.

BRAND NEW
London O2 Academy Brixton November 18, O2 Academy Glasgow 19.

BURY TOMORROW
Doncaster Vintage Bar October 25, York Fibbers 26, Middlesbrough Empire 27, Aberdeen Tunnels 28, Edinburgh Mash House 29, Carlisle Brickyard 31, Huddersfield Parish November 1, O2 Academy2 Liverpool 2, Stoke Sugarmill 3, Milton Keynes Craufurd Arms 4, Worcester Marrs Bar 5, O2 Academy2 Oxford 7, Bridgend Hobos 9, Exeter Phoenix 10, Plymouth Underground 11, Bournemouth Anvil 12 (two shows). Support: Loathe.

COUNTERPARTS
Brighton Patterns November 11, Cardiff Clwb Ifor Bach 12, Doncaster Vintage Bar 13, Nottingham Rescue Rooms 14, Glasgow G2 15, Manchester Rebellion 16, Newcastle Think Tank? 17, London Dome Tufnell Park 18, Southampton Joiners 19. Support: Polar, Napoleon.

CRADLE OF FILTH
Belfast Limelight October 30, Dublin Academy 31, Manchester O2 Academy2 November 2, Glasgow Garage 3, Birmingham O2 Institute 4, Leeds Church 5, Oxford O2 Academy 7, Southampton Engine Rooms 8, Northampton Waterfront 9, London Electric Ballroom 10, Bristol Bierkeller 11. Support: Savage Messiah.

CREEPER
O2 ABC Glasgow December 3, O2 Institute Birmingham 4, Bristol Trinity 5, London O2 Shepherd's Bush Empire 7, Manchester Albert Hall 9, O2 Guildhall Southampton 10. Support: Can't Swim, Microwave, Nervus.

DAMNATION FESTIVAL
Line-up: Paradise Lost, Bloodbath, Sodom, Dying Fetus, Warning, Agoraphobic Nosebleed, Nails, Nordic Giants, Myrkur, Pallbearer, Leprous, Psychedelic Witchcraft, Vallenfyre, Grave Pleasures, Wren, Beyond Creation, PG Lost, Mutation, Wiegedood, Disentomb, Leng Tch'e, Psycroptic. Leeds University Union November 4.

THE DAMNED
O2 Academy Newcastle January 26, 2018, Dundee Caird Hall 27, O2 Academy Glasgow 28, O2 Academy Leeds 30, Manchester Academy 31, O2 Academy Birmingham February 1, O2 Academy Leicester 3, Nottingham Rock City 4, Folkestone Leas Cliff Hall 6, Southend Cliffs Pavilion 7, Cardiff Great Hall 9, O2 Academy Bristol 10, O2 Academy Bournemouth 11, O2 Guildhall Southampton 13, Bexhill De La Warr Pavilion 14, London O2 Forum Kentish Town 17.

THE DARKNESS
O2 Guildhall Southampton November 23, Manchester Academy 24, Blackburn King George's Hall 25, O2 Academy Leeds 27, O2 Academy Newcastle 28, O2 Academy Glasgow 29, Stoke Victoria Hall December 1, Nottingham Rock City 2, Norwich UEA 3, Guildford G Live 5, Margate Winter Gardens 6, Southend Cliffs Pavilion 7, O2 Academy Birmingham 9, London Eventim Apollo Hammersmith 10, Brighton Dome 11, Cardiff St David's Hall 13, Bristol Colston Hall 14.

DEAF HAVANA
Brighton Concorde 2 November 9, Southampton Engine Rooms 10, Cambridge Junction 12, Bath Komedia 13, Coventry Kasbah 14, Leeds Beckett University 15, Nottingham Rock City 17, O2 Academy Liverpool 18, Aberdeen Garage 20, Edinburgh Queen's Hall 21, Newcastle Northumbria University 22, Cardiff Y Plas 24, Exeter Lemon Grove 25. Support: Black Foxxes, Decade.

DESERTFEST 2018
Line-up: Monster Magnet, Nebula, Eyehategod, Jex Thoth, Planet Of Zeus, Black Moth, The Black Wizards. London Camden May 4 – 6 @ various venues.

DON BROCO
London Alexandra Palace November 11. Support: State Champs, Counterfeit.

EMP PERSISTENCE TOUR
Line-up: Hatebreed, Madball, Terror, Power Trip, Broken Teeth, Insanity Alert. London O2 Forum Kentish Town January 28, 2018.

EMPLOYED TO SERVE
Brighton Hope & Ruin November 3, Oxford Wheatsheaf 4, Leeds Temple Of Boom 5, Newcastle Underground 6, Manchester Rebellion 7, Birmingham Flapper 8, Nottingham Bodega 9, Edinburgh Opium 10, London Dome 11.

ENTER SHIKARI
Liverpool Echo Arena November 16, Cardiff Motorpoint Arena 17, Nottingham Motorpoint Arena 18, Newcastle Metro Radio Arena 19, Manchester Victoria Warehouse 21, Brighton Centre 22, Birmingham Barclaycard Arena 24, London Alexandra Palace 25. Support: Lower Than Atlantis, Astroid Boys.

EVANESCENCE
London Royal Festival Hall March 30 – 31, 2018, O2 Apollo Manchester 2, Nottingham Arena 3, Glasgow Armadillo 5, Sheffield City Hall 6.

EVERY TIME I DIE
Newcastle Riverside November 11, Aberdeen Tunnels 12, Glasgow Garage 13, Dublin Opium 14, Nottingham Rescue Rooms 15, London Camden KOKO 24, Brighton Concorde 2 25, Bristol Bierkeller 26, O2 Institute2 Birmingham 27, Manchester Academy2 28. Support: Comeback Kid (except 11 – 15), Knocked Loose, Higher Power.

FALL OUT BOY
London Brixton Electric January 11, 2018.

FEEDER
O2 Academy Bristol March 7, 2018, Norwich Nick Rayns LCR UEA 8, Manchester Academy 10, Glasgow Barrowland 11, O2 Academy Leeds 13, O2 Academy Birmingham 14, Nottingham Rock City 16, London O2 Academy Brixton 17.

FIVE FINGER DEATH PUNCH
Birmingham Barclaycard Arena December 17, Glasgow

SSE Hydro Arena 18, Leeds First Direct Arena 20, London SSE Arena, Wembley 21. Support: In Flames, Of Mice & Men.

FOO FIGHTERS
Manchester Etihad Stadium June 19, 2018, London Stadium 22 – 23.

FRANK CARTER & THE RATTLESNAKES
O2 Academy Bristol December 1, O2 Institute Birmingham 2, O2 Ritz Manchester 3, O2 ABC Glasgow 5, Nottingham Rock City 6, Norwich UEA 7, London O2 Academy Brixton 8. Support: Basement.

THE FRONT BOTTOMS
Manchester Albert Hall February 9, Glasgow Barrowland 10, O2 Academy Newcastle 11, Dublin Vicar Street 13, Belfast Mandela Hall 14, O2 Academy Sheffield 16, Nottingham Rock City 17, Portsmouth Pyramids Centre 24, Norwich Waterfront 25, O2 Institute Birmingham 26, O2 Academy Bristol 27, London Camden Roundhouse 28. Support: The Smith Street Band, Brick + Mortar.

GOOD CHARLOTTE
O2 Guildhall Southampton November 27, Nottingham Rock City 28, Glasgow Barrowland 30, O2 Academy Birmingham December 1, Manchester Academy 2, London O2 Academy Brixton 3. Support: Against The Current, Milk Teeth, nothing, nowhere..

HIM
Glasgow Barrowland December 14, Nottingham Rock City 15, Manchester Academy 16, London Camden Roundhouse 17 – 19.

HO99O9
Brighton Haunt December 8, Bristol Fiddlers 9, Manchester Deaf Institute 10, Glasgow Stereo 11, Leeds Brudenell Social Club 12, London Camden Electric Ballroom 13.

KERRANG! TOUR 2017
Line-up: The Amity Affliction, Boston Manor, Vukovi, Casey. O2 Institute Birmingham December 5, Leeds Beckett University 6, O2 ABC Glasgow 7, O2 Ritz Manchester 8, Newcastle Uni 9, O2 Academy Dublin 11, Cardiff University Y Plas 12, London O2 Forum Kentish Town 13.

LACUNA COIL
London O2 Shepherd's Bush Empire January 19, 2018.

LENMANIA
Line-up: Jamie Lenman, Employed To Serve, Palm Reader, Fizzy Blood, Bad Sign, In Dynamics, St Pierre Snake Invasion, Broker, Hannah Lou Clark. London Dome & Boston Music Rooms November 11.

MACHINE HEAD
O2 Guildhall Southampton May 13, 2018, Cardiff University 14, O2 Academy Bristol 15, O2 Academy Birmingham 17, London Camden Roundhouse 18 – 19, Nottingham Rock City 21, O2 Academy Newcastle 22, O2 Academy Glasgow 23, Manchester Academy 25.

MARILYN MANSON
O2 Apollo Manchester December 4, O2 Academy Glasgow 5, Wolverhampton Civic Hall 6, Newport Centre 8, London SSE Arena, Wembley 9.

MARMOZETS
London Garage 25, Norwich Arts Centre 27, Bristol Fleece 28, Bournemouth Old Fire Station 29, Portsmouth Wedgewood Rooms 30, London ULU February 7, 2018.

MASTODON
Cardiff Great Hall December 2, Wolverhampton Civic Hall 4, Nottingham Rock City 5, Newcastle Northumbria Uni 6, Glasgow Barrowland 7, Manchester Academy 9, London O2 Academy Brixton 10. Support: Red Fang, Russian Circles.

THE MENZINGERS
Dublin Whelans January 28, 2018, Belfast Limelight 29, Bristol SWX 31, Glasgow SWG3 February 1, O2 Ritz Manchester 2, London O2 Shepherd's Bush Empire 3. Support: PUP, Cayetana.

MISS MAY I
Southampton Talking Heads January 22, 2018, Glasgow G2 23, Birmingham Mama Roux's 24, Manchester Dead Shed 25, London Camden Underworld 26, Bristol Exchange 27. Support: Fit For A King, Void Of Vision, Currents.

MOOSE BLOOD
Nottingham Rock City March 2, 2018, Manchester Academy 3, Glasgow QMU 5, O2 Academy Newcastle 6, O2 Institute Birmingham 8, O2 Academy Bristol 9, London Camden Roundhouse 10.

MOTIONLESS IN WHITE
Southampton Engine Rooms January 18, 2018, O2 Academy Bristol 19, Leeds Stylus 20, Glasgow Garage 22, Newcastle Riverside 23, London KOKO Camden 25, O2 Institute Birmingham 26, O2 Ritz Manchester 27, Norwich Waterfront 28. Support: Cane Hill, Ice Nine Kills.

JUST ANNOUNCED

36 CRAZYFISTS
Glasgow Cathouse January 18, 2018, Manchester Academy III 19, O2 Academy2 Birmingham 20, London O2 Academy Islington 21.

ALESTORM
O2 Academy Liverpool February 9, 2018, Sheffield Corporation 10, Newcastle Uni 11, Aberdeen Garage 13, O2 ABC Glasgow 14, Belfast Mandela Hall 15, Dublin Tivoli 16, Birmingham HRH Metal 17, O2 Ritz Manchester 18, Leeds Stylus 20, Norwich Waterfront 21, London O2 Forum Kentish Town 22, Brighton Concorde II 23, Bristol Motion 24, Southampton Engine Rooms 25. Support: The Dread Crew Of Oddwood, Rumahoy.

AS IT IS
Nottingham Rescue Rooms March 9, 2018, Manchester Academy II 10, Glasgow Garage 11, O2 Institute2 Birmingham 13, Cardiff Globe 15, London Camden KOKO 16. Support: Like Pacific, Grayscale.

NECK DEEP
Re-scheduled date: Nottingham Rock City November 5. Support: WSTR, Blood Youth.

PROPHETS OF RAGE
Support added: Blood Youth.

ROAM
Support added: WSTR, Stand Atlantic.

WHILE SHE SLEEPS

O2 Academy Bristol February 5, 2018, O2 Institute Birmingham 6, O2 ABC Glasgow 8, O2 Ritz Manchester 10.

PHOTO: CHRIS CASEY

NAILS
Glasgow Cathouse November 3, London Underworld Camden 5. Support: Helpless.

NORTHLANE
London Electric Ballroom Camden November 25, Manchester Academy II 26, Glasgow Garage 27, O2 Academy2 Birmingham 28, Leeds Stylus 29, Bristol Marble Factory 30, Nottingham Rescue Rooms December 1. Support: Erra, Invent Animate, Ocean Grove.

NOTHING BUT THIEVES
O2 Academy Newcastle November 5, O2 Academy Glasgow 7, Manchester Albert Hall 8, Nottingham Rock City 10, O2 Academy Liverpool 11, O2 Academy Bristol 13, Norwich UEA 14, O2 Guildhall Southampton 15, London Camden Roundhouse 17. Support: Darlia, July Talk.

NOTHING MORE
London Dingwalls December 6, O2 Institute3 Birmingham 8, Glasgow Cathouse 9, Manchester Sound Control 10.

ONE OK ROCK
O2 ABC Glasgow December 11, Manchester Academy II 12, London O2 Shepherd's Bush Empire 13.

OPETH
O2 Ritz Manchester November 15, Glasgow Barrowland 16, Belfast Limelight 17, Dublin Academy 18, Nottingham Rock City 19, O2 Academy Bristol 21, O2 Institute Birmingham 22. Support: Enslaved.

ORANGE GOBLIN
London Camden Electric Ballroom December 22. Support: Karma To Burn, Black Moth, Riddles.

PARADISE LOST
Colchester Arts Centre February 15, 2018, Portsmouth Wedgewood Rooms 16, Bristol Thekla 17, Nottingham Rescue Rooms 18, Belfast Limelight II 20, Dublin Tivoli 21, Glasgow Classic Grand 22, Manchester Gorilla 23.

PARAMORE
Cardiff Motorpoint Arena January 11, 2018, London O2 Arena 12, Birmingham Genting Arena 14, Manchester Arena 19, Glasgow SSE Hydro 20.

PRESS TO MECO
Brighton Hope & Ruin November 21, O2 Academy3 Oxford 22, Leeds Key Club 25, Newcastle Jumpin' Jacks 27, Glasgow Nice N Sleazy 28, London Oslo December 18.

THE PRODIGY
O2 Apollo Manchester December 14, Doncaster Dome 15, Plymouth Pavilions 16, O2 Academy Glasgow 18, Wolverhampton Civic Hall 19, London O2 Academy Brixton 21 – 23.

PROPHETS OF RAGE
London O2 Forum Kentish Town November 13.

PULLED APART BY HORSES
Milton Keynes Craufurd Arms November 29, Southend Chinnerys 30, Newport Strings Bar December 1, Plymouth Hub 3, Brighton Sticky Mike's 4, Swansea Sin City 5, Derby Venue 7, Liverpool Arts Club 8, Hebden Bridge Trades Club 9, Stoke Sugarmill 11, Hull Welly 12, Huddersfield Parish 13, Coventry Empire 14, Leeds Brudenell Social Club 17.

PVRIS
O2 Academy Bristol November 22, O2 Academy Birmingham 23, O2 Academy Glasgow 27, O2 Apollo Manchester 28, London O2 Academy Brixton 30. Support: COIN, Tyne.

QUEENS OF THE STONE AGE
London SSE Arena, Wembley November 18, Manchester Arena 19, London O2 Arena 21, Edinburgh Usher Hall 23, Dublin 3Arena 24.

QUICKSAND
Nottingham Rescue Rooms November 24, Manchester Sound Control 25, London O2 Academy Islington 26.

RAGE / FIREWIND
London Camden Underworld January 21, 2018, Sheffield Corporation 22.

RISE AGAINST
O2 Academy Birmingham November 1, O2 Apollo Manchester 2, O2 Academy Leeds 4, London O2 Academy Brixton 5, O2 Academy Newcastle 8. Support: Sleeping With Sirens.

ROAM
London Tufnell Park Dome December 8. Newcastle Think Tank? 9, Glasgow Stereo 10, Manchester Deaf Institute 11, Leeds Key Club 12, Birmingham Mama Roux's 13, Cardiff Clwb Ifor Bach 14.

ROLO TOMASSI
London Borderline November 4. Support: Conjurer.

ROYAL BLOOD
Cardiff Motorpoint Arena November 13, Reading Rivermead 14, Manchester Arena 16, Leeds First Direct Arena 17, Birmingham Barclaycard Arena 18, London Alexandra Palace 20 – 22, Glasgow SSE Hydro 24, Nottingham Motorpoint Arena 25, Dublin 3Arena 26, Bournemouth BIC 28, Brighton Centre 29. Support: At The Drive In, Black Honey.

ROYAL REPUBLIC
London Camden KOKO December 1.

SEAWAY
Bristol Exchange January 10, 2018, Nottingham Bodega 11, Leeds Key Club 12, Glasgow Stereo 13, Manchester Rebellion 14, O2 Institute3 Birmingham 15, Southampton Joiners 16, London Garage 17.

SIKTH
Manchester Academy III December 2, Glasgow Garage 3, O2 Institute2 Birmingham 4, Bristol SWX 6, Brighton Concorde II 7, London Camden KOKO 8. Support: Devil Sold His Soul, Press To MECO.

STICK TO YOUR GUNS
Nottingham Rescue Rooms November 27, Glasgow Garage 28, Manchester Club Academy 29, London O2 Academy Islington 30, O2 Institute2 Birmingham December 1. Support: Being As An Ocean, Silent Planet.

STONE SOUR
Birmingham Barclaycard Arena November 29, Leeds First Direct Arena 30, Brighton Centre December 1, London O2 Academy Brixton 4, Cardiff Motorpoint Arena 5, London O2 Academy Brixton 6, Glasgow SSE Hydro 8. Support: The Pretty Reckless.

THIRTY SECONDS TO MARS
Cardiff Motorpoint Arena March 23, 2018, Manchester Arena 24, Glasgow SSE Hydro 25, London O2 Arena 27, Birmingham Barclaycard Arena 29.

TONIGHT ALIVE
Manchester O2 Ritz March 6, 2018, London KOKO 8, Glasgow QMU 10, Nottingham Rock City 11, Leeds Stylus 12, Bristol Motion 13. Support: With Confidence, The Gospel Youth.

VENOM PRISON
Bristol Thekla November 11, London Camden Black Heart 12, Birmingham Flapper 13, Glasgow Classic Grand 14, Leeds Key Club 15, Manchester Star & Garter 16. Support: Corrupt Moral Altar, God Complex.

VIMIC
London 100 Club November 15.

WALLFLOWER / MUSKETS
Swindon Level 3 October 25, Milton Keynes Craufurd Arms 26, Newcastle Underground 27, Guildford Boileroom 29.

WITCHSORROW
Bristol Old England November 22, Edinburgh Bannerman's Bar 23, Coventry Phoenix 24, Brighton Riffmass 2017 @ Green Door Store 25, London Devonshire Arms 26.

WEEZER
O2 Apollo Manchester October 25, O2 Academy Birmingham 27, London SSE Arena, Wembley 28. Support: Ash.

WHILE SHE SLEEPS
O2 Academy Sheffield December 8.

WSTR
O2 Academy2 Liverpool October 31.

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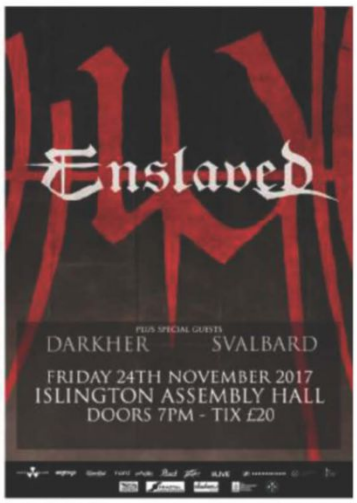

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NEXT WEEK

ON SALE NOVEMBER 01

Should've stayed, were there signs I ignored?
Can I help you not to hurt anymore?
We saw brilliance when the world was asleep
There are things that we can have but can't keep

If they say
Who cares if one more light goes out
In the sky of a million stars?
It flickers, flickers
Who cares when someone's time runs out
If a moment is all we are?
Or quicker, quicker
Who cares if one more light goes out?
Well, I do

The reminders pull the floor from your feet
In the kitchen one more chair than you need, oh
And you're angry, and you should be, it's not fair
Just 'cause you can't see it, doesn't mean it isn't there

If they say,
Who cares if one more light goes out
In the sky of a million stars?
It flickers, flickers
Who cares when someone's time runs out
If a moment is all we are?
Or quicker, quicker
Who cares if one more light goes out?
Well, I do
Well, I do

EDITORIAL

WHAT'S THE WILDEST PIT YOU'VE BEEN IN?

ACTING EDITOR: Sam Coare (*The pit itself was rubbish, but a stage-diver drop-kicked me in the face watching AFI at the Brighton Concorde years back*)
ART EDITOR: Steve Beech (*Gallows… and I bust my ribs trying to run out of it*)
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell (*Labrat at Tunbridge Wells Forum. Almost got a free vasectomy when their massive singer fell, knee first, an inch from 'Little Rusk'*)
DEPUTY ART EDITOR: Matt Dykzeul (*Dirty Money's last show at the Underworld. Lasted five seconds. Professionals only that night*)
PRODUCTION EDITOR: Emily Carter (*I tripped over in an A7X pit and got properly crushed by a ton of sweaty men. Wasn't great*)
LISTINGS EDITOR: James Hingle (*Enter Shikari at the Astoria 2 in 2008. I got knocked out and woke up in a white room thinking I was dead*)

CONTRIBUTING EDITORS: Katie Parsons (*Parkway Drive at the Underworld – two days in a row! Might have had my feet on the ceiling…*), Jennyfer J. Walker (*The Fall Out Boy Underworld one where I got into a fight and a girl and her BF tried to attack me*)
DIGITAL EDITOR: Bob Foster (*Municipal Waste in a tent at SXSW in 2008. Matt Pike from Sleep moshed with his top off and I got his sweat all over me, and people kept throwing a bin about*)

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SPECIAL THANKS TO: Stu Garneys (*Exodus 2005 at the Underworld*), James Hickie (*Every Time I Die at the now-defunct Brooklyn Bowl. Lasted half the set before a kick to the jaw sent me packing*).

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THE ULTIMATE ROCKSTAR TEST

BECKY BLOMFIELD

MILK TEETH

DOES THE SINGER/BASSIST CHAMP AT THE BIT WHEN IT COMES TO A SPOT OF HIJINKS?

"SOMEONE SAID WE SHOULD DROWN IN OUR OWN BLOOD..."
BECKY BLOMFIELD

ON ROCK'N'ROLL...

HAVE YOU EVER HURT YOURSELF OR A BANDMATE ONSTAGE?
"We played this show where there was a human pyramid. Chris [Webb] was playing guitar and he was put on someone's shoulders. Someone knocked the entire bass stack down, which landed on me, and was pretty bad. When we finished, the bar gave me some free local cider and put my hand in a cup of ice."

HAVE YOU EVER SMASHED UP SOMETHING ON PURPOSE, LIKE AN INSTRUMENT?
"We smashed a birthday cake up against a wall when we were in America. I can't remember which city it was because it was such a long tour. I think the wall will be stained with icing for quite a while."

HAVE YOU EVER REQUESTED SOMETHING RIDICULOUS ON YOUR RIDER?
"We once requested a bunch of dogs on our rider. Never got them. We met this really cool Labrador called Jonathan when we were in Germany. We fed him carrots. Why? He really liked carrots."
A dog that eats carrots? Every dressing room should have one...

ON FAILURES AND FUCK-UPS...

HAVE YOU EVER FORGOTTEN THE WORDS TO YOUR OWN SONG?
"Numerous times. I just go '*la-la-la*' and keep going until I remember a line. I'm only human. I sometimes get a tweet about it after the show – at least they're paying attention."

WHAT'S THE WORST TWEET YOU'VE EVER READ ABOUT YOURSELF?
"A comment on YouTube said we should all drown ourselves in our own blood, chuck ourselves in a wood chipper, and die. I think that's my favourite comment to date."
That troll must have hated watching that video in their mother's basement...

LIFESTYLES OF THE RICH AND FAMOUS...

WHERE'S THE MOST RANDOM PLACE YOU'VE BEEN RECOGNISED?
"In the girls' toilets. I'll be out and going for a wee and someone will be like, 'Are you from Milk Teeth?'"

WHO'S THE MOST FAMOUS PERSON YOU'VE GOT IN YOUR PHONE CONTACTS?
"I'm really boring and hardly socialise. We met Chino [Moreno] from Deftones at the Kerrang! Awards last year. That was pretty good. We had fun and got really drunk. Webby threw up six times on the way home. It was the most I'd seen anyone vomit."
It's like the old saying: 'If you didn't puke after the Kerrang! Awards, were you really there?'

ON THE HYPOTHETICAL...

WHAT WOULD YOU PREFER: TO FEEL HOT ALL THE TIME OR COLD?
"Hot. I'm already cold all the time, and it sucks. There was one time on tour when I had flu, and in the van I had two sleeping bags, a duvet, a coat, a hoodie, long-sleeve T-shirts and a vest. It was intense. I threw up before I went onstage, which wasn't ideal."

McDONALD'S WANT TO USE YOUR SONG BRAIN FOOD FOR A NEW RANGE OF HEALTH SNACKS – WOULD YOU LET THEM?
"Hell yeah! We'd get something like a McDonald's black card, which would be amazing on tour. I had to do my taxes the other day and it was embarrassing because every single month there were at least five McDonald's transactions."
Socking it to The Man, there. Who can resist a Happy Meal, though?

SPIRITUAL HEADMELTER...

IF FREEDOM IS SIMPLY BEING ABLE TO DO WHAT YOU WANT, DOES THAT MEAN ANIMALS ARE FREER THAN HUMANS?
"If it's a pet, probably not. But if it's a tiger in the jungle, then yes, probably. I'd love to nap whenever I want, eat whatever I want, and be able to run around wherever I want. That would be a pretty nice life."
It does sound like a charmed life, although we'd be embarrassed if we peed all over ourselves on the way to the vet

THE VERDICT

A MODEST SCORE FROM BECKY, BECAUSE HER MOST OUTLANDISH STORY INVOLVES HER GUITARIST, CHRIS, PUKING

SCORE 68%

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